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THE RELATIONSHIP BETWEEN MAN AND WOMAN  
IN THEODOR STORM'S LATER NOVELLEN

by



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A THESIS

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## ABSTRACT

A study of Theodor Storm's later Novellen reveals that the relationship between man and woman was often determined by a factor, or a combination of factors, over which his characters have little control. The first chapter of this thesis will deal with the sociological factors which condition the man-woman relationship; it has been subdivided into three social classes -- proletarian, bourgeois and upper class. In the second chapter we shall examine three psychological traits -- guilt, temper, ambition, which play their part in determining the relationship between man and woman. The common theme in these two chapters is the force of love, which is seen in conflict with the sociological and

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled "The Relationship between Man and Woman in Theodor Storm's Later Novellen" submitted by Ruth Victoria Crawford in partial fulfilment of the requirements for the Degree of Master of Arts.





## ABSTRACT

A study of Theodor Storm's later Novellen reveals that the relationship between man and woman was often determined by a factor, or a combination of factors, over which his characters have little control. The first chapter of this thesis will deal with the sociological factors which condition the man-woman relationship; it has been subdivided into three social backgrounds -- proletarian, bourgeois and upper class. In the second chapter we shall examine three psychological traits -- guilt, temper, ambition, which play their part in determining the relationship between man and woman. The common theme in these two chapters is the force of love, which is seen in conflict with the sociological and psychological forces working against it. The theme of love is taken a step further in the third chapter, in which the effects of blind love in two Novellen are traced. The fourth chapter will examine the motif of death, the last and most powerful factor working both externally and internally on the man-woman relationship. Death will be seen as the recurring theme in the nine Novellen we examined. Because of these different factors working against men and women, they are prevented from true self-realization. They are conditioned to such an extent that they are robbed of free will. The relationship between man and woman is, therefore, profoundly pessimistic. It is neither tempered with the comfort of Nature as a benign force nor the hope of an after-life.





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## INTRODUCTION

A definite development in the career of Theodor Storm as a writer of Novellen is discernible. Franz Stuckert, one of the most astute and prolific scholars of Storm has categorized his Novellen into three groups. The first of these is the "Situationsnovelle," which is characteristic of his early works. The second is the "psychologische Problemnovelle," which belongs to the period between the years 1867 and 1875. The third is the "tragische Schicksalsnovelle," which includes all the Novellen written after 1871.<sup>1</sup> This study will concentrate on the later Novellen written between 1870 and 1888, in particular on Draussen im Heidedorf (1870), on Viola Tricolor (1873), the two Chronicle Novellen Aquis Submersus (1876) and Ein Fest auf Haderslevhuus (1885), on Ein Doppelgänger (1886) and Ein Bekenntnis (1887) and on Storm's last and most important Novelle Der Schimmelreiter (1888). For thematic reasons two of the more outstanding earlier Novellen -- Auf dem Staatshof (1858) and Im Schloss (1861) have been included.

Storm's early Novellen are characterized by sentimentality and melancholy. They present men and women, who resign wistfully to their fate and find in memory and reminiscence the only solace for their unhappiness. Consequently, the relationship between man and woman is presented as a series of situations which are relived in the memory of the narrator, usually an old man or an old woman. The man-woman relationship is, therefore, shadowy and often highly idealized.



Excessive use of Stimmung gives these early Novellen an uneven balance; there is very little character development. Situations, rather than people, are the focal point.

In his later Novellen, however, the relationship between man and woman is presented with harsh realism. His men and women are life-size portraits rather than the pale snapshots of his earlier works. Exile from Schleswig-Holstein, his grief after the death of his wife, the suffering caused by his drunkard son, all these experiences gave to Storm a deeper understanding of life and a new dimension to his art. Although his later works are rich in Stimmung and Heimatkunst they are free of the effusive sentimentality of his early writings.

Two dissertations adjacent to the subject of this thesis have already been done;<sup>2</sup> there seemed, however, to be enough room to concentrate specifically on the relationship between man and woman. Above all, the various factors in Storm's Novellen which bring man and woman together and determine the course of their relationship offered a particular challenge for closer analysis.





# I

## Man-woman Relationship as Determined by Social Factors

A study of Storm's later Novellen reveals that the sociological background often contributes to the course of the relationship between man and woman. The background portrayed by Storm is confined to a world which is, as yet, untouched by the industrialization of the nineteenth century. It is consequently based on the class system in which the bourgeoisie were a definite challenge to the old order, because of their confidence and growing self-awareness. The upper classes had to adapt to the changing system, in which a man like Arnold in Im Schloss could be accepted in upper class circles. In this system, the lower classes, who are still unenlightened, remain apart. Certain attitudes which emerge from the characters in the course of this chapter can, to some extent, be accounted for by the class environment, which influences the relationship between man and woman.

### A. Proletarian Background

It is rare in the works of Theodor Storm to find a Novelle which is set against a proletarian background.





His Novellen usually revolve round the class with which he is most familiar, that is, respectable, solid, middle-class society. As a judge, however, in Heiligenstadt and later as Landvogt in his native Husum he came in contact with people from every walk in life and from these experiences came inspiration for many of his Novellen. For example, the source of Draussen im Heidedorf was taken from an incident he had experienced as Amtsrichter.<sup>3</sup> Storm's Novellen and correspondence reveal a deep concern with the everyday problems which beset people, no matter what their social background might have been. It is evident that he felt a responsibility to expose these problems, not necessarily with the intention of moralizing and reforming.

In a letter to Brinkmann of July 5, 1853, he wrote: "Und es ist wahr, in einer Zeit der Vielschreiberei wie die unsere, ist es in der Tat um so mehr Pflicht, nichts zu schreiben, was nicht seine feste Wurzel im Herzen oder in der Phantasie hat und was man mit seiner ganzen Person vertreten kann."<sup>4</sup> There is ample evidence in Ein Doppelgänger that Storm was deeply involved with the fate of the protagonist. Written during the last years of his life, it manifests compassion and insight into the problem of the labourer and Storm's own keen sense of justice. Franz Stuckert says: "Gerade auch für die damals so genannten 'kleinen Leute' hatte er ein warmes Herz und unterhielt sich gerne mit ihnen in der heimischen plattdeutschen Sprache, wie denn auch die Novellen Pole Poppenspüler und Ein Doppelgänger von echtem



sozialem Verständnis zeugen."<sup>5</sup> There is no harsh note of criticism in Ein Doppelgänger; no sermon is preached against what man has done to man. Yet, one is aware throughout the story of a gentle warning voice. In his article on Ein Doppelgänger Frank X. Braun states that Storm minimizes the sociological history and background of John Hansen and portrays elaborately the personality traits which motivate his subsequent antisocial behavior.<sup>6</sup> Again, he refers to him as "... this underprivileged and inarticulate brother of Hauke Haien."<sup>7</sup> The relationship between John Hansen and his wife Hanne is to a large extent conditioned by the fact that John has been ostracized from the community because of his anti-social act. From beginning to end their relationship is an escape from themselves and from their environment. John is well aware of his image in the village as the ex-convict, who is feared and shunned. His marriage proposal is formulated in these words: "Leids will ich dir nicht tun -- aber ich will dich heiraten, wenn du es willst!"<sup>8</sup> There would seem to be every chance that their marriage will fulfill their mutual need for security and affection. Their relationship is characterized by silence. Even before they marry the one problem they do not discuss is John's past. They hold the naive belief that their love is a sufficient immunity against the growing antagonism around them: "Am besten," says John, "nur wir zwei allein" (II, 631). Again and again John is rebuffed by his fellow workers. He is not invited to join in their festivities and turns to his wife for solace and comfort.





The Bürgermeister clearly hints that this is not sufficient, when he sees the couple dancing together: ". . . das Glück in seinem Arm mag echt genug sein, ihm wird es nichts nützen" (II, 69). And again, the comment is directly made by the narrator: "Immer feindlicher stand ihm die Welt entgegen" (II, 632). Slowly they realize their dependence on the world outside their humble little home. The greatest indication of their ostracization is seen as the birth of their daughter, when the midwife shows reluctance to come immediately to Hanne's bedside. John's prayer after the birth reveals their utter helplessness: "'Eine Züchtlingstochter!' murmelte er; dann fiel er vor dem Bette auf die Kniee: 'Möcht Gott sie wieder zu sich nehmen!'" (II, 632). Lloyd Wedberg, who has done a very thorough study on the theme of loneliness in Storm's Novellen, makes the perceptive judgement on John's loneliness; he sees it as: "... an outgrowth of his temperament and its interaction with social forces."<sup>9</sup> It is significant that neither John nor Hanne make an effort to fight the forces which are working against them. After violent quarrels they never rationalize their behaviour or learn from the experience for future protection. They resort to physical contact to make good the damage they have done to their marriage: "Schlag mich nur, John! Es tut wohl weh, am meisten in meinem Herzen; aber dann küss mich, küss mich tot, wenn du es kannst! Das tut noch süsser, als das Schlagen weh tut!" (II, 636). It can be said that Hanne and John are



to a certain extent the products of their social milieu; John is the inarticulate worker who best expresses himself manually, Hanne naively believes that tenderness after physical violence can restore their happiness. But outside this narrow proletarian world they have a powerful adversary in the form of petty citizens, who watch John's every movement and relate it to a past which he is trying to overcome. John's dilemma is that he is powerless before his past. He can ignore the slights and insults of citizens but the one person in whom he has put absolute trust finally voices her latent feelings of his past. The words he had probably feared, destroy forever their relationship: "Wir können Wolle spinnen; das hast du ja sechs Jahre lang getrieben und kannst es mich selber lehren" (II, 639). Her dying words of reconciliation: "Küss mich, John!" (II, 640) manifest the futility inherent in their relationship. The prediction of the Bürgermeister is thus fulfilled and his later comment after John's accidental death prove his insight and understanding of John's predicament: "Nachdem dieser John von Rechts wegen seine Strafe abgebusst hatte, wurde er, wie gebräuchlich, der lieben Mitwelt zur Hetzjagd überlassen. Und sie hat ihn nun auch zu Tode gehetzt; denn sie ist ohn Erbarmen" (II, 658). A remark like this justifies the comment made by Robert Pitrou, that John Hansen is "...victime du dédain des bourgeois et de leur hypocrisie morale".<sup>10</sup>

One is justified in saying that the relationship between Margaret Glansky and Hinrich Fehse in Draussen im





Heidedorf is considerably influenced by their working class background. The major prejudice against Margaret, however, is racial rather than social: "Ihr Grossvater war ein Slovak von der Donau" (I, 617). Fehse manifests the same helplessness evident in Ein Doppelgänger and submits himself to a loveless marriage of convenience, in order to spare his family the shame of bankruptcy. It would be wrong to say that Fehse's submission is a product of his background but his subsequent actions after his marriage are the manifestations of a foolhardy, irrational man, who is dominated by his feelings rather than his intelligence. Seen within the context of Storm's Novellen, one associates such an attitude with the working class mentality. Fehse ignores the fact that his love for the seductive Margaret Glansky is unrequited, he shows no responsibility towards his wife and succumbs to his emotions. This is most apparent in his confession to his mother: "... Ich hab nur nicht zu ihr hinüber wollen; aber es hat mich doch wie bei den Haaren dahin zurückgezogen: es kriegt mich unter; ich kann's nicht helfen, Mutter" (I, 630). Marta Aczel makes the astute observation that one rarely finds in Storm's Novellen women of truly bad character; they are guilty by a weakness.<sup>11</sup> She refers to Margaret Glansky as "die schuldlose Versucherin."<sup>12</sup> The dominant trait in Margaret Glansky's character is her naive ignorance of her seductive powers of attraction. It is not a mere feminine facade; it is a basic ignorance. She blatantly flaunts her charms to other men in the presence of Hinrich



Fehse; she shows defiant indifference to the bailiff when he accuses her of being on intimate terms with Fehse: "'Nun, und wenn's auch wäre!' rief sie und warf trotzig ihre roten Lippen auf" (I, 629). Marta Aczel is justified in calling her "die schuldlose Versucherin" in so far as Margaret is unaware of herself; her defiance and provocativeness are to a large extent the reflection of an image which has been imposed upon her from outside rather than innate qualities. The relationship between Margaret and Fehse can be summed up as the encounter of a clumsy, weakwilled poor farmer with a seductive, capricious working girl. Because of the necessity to re-establish a respectable position in his working class milieu by marrying a woman of adequate means, any relationship between them is doomed.

The generalization that can be made from the relationship between men and women in these two Novellen with a working class background is that they manifest a naiveté, an unawareness of what is happening. Both relationships could be seen as a spiritual reflection of the physical poverty and dearth in which they were formed. In the concluding paragraph of Draussen im Heidedorf Storm would seem to reinforce this basically naive facet of the working class mentality. Margaret Glansky's suitor marries the widow of Hinrich Fehse, while Margaret disappears in the anonymity of a big city.

#### B. Bourgeois Background

Many of Storm's characters are drawn from middle class, patrician society. They are generally doctors, lawyers,





bailiffs, who perform their duties diligently and return every day to the comforts of their home, the focal point of their lives. Storm himself was deeply attached to his home and experienced home sickness keenly, when he had to leave Husum during the Danish occupation of Schleswig-Holstein. In a letter of July 30, 1860 from Heiligenstadt he writes: "Das Gefühl, dass für mich 'zu Hause' nicht 'daheim' und 'daheim' nicht 'zu Hause' ist, hat mir bis jetzt den Aufenthalt hier ziemlich unbehaglich gemacht."<sup>13</sup> In his correspondence he speaks lovingly of family festivals and especially of Christmas. Festive times for him meant family-togetherness and during the last years of his life Storm yearned to have his family around him.

In this section we shall examine the attitudes and behaviour within the man-woman relationship in Viola Tricolor and Ein Bekenntnis and attempt to relate it to the influence of middle class environment.

In Viola Tricolor one attitude which is challenged in the course of the relationship is fidelity. Seen within the context of Storm's Novellen fidelity is an important aspect of the middle class marriage. In general it can be said that fidelity, although it exists regardless of class, is upheld by middle class society more than any other. In Viola Tricolor Ines' relationship to her husband is threatened by the fact that the presence of his first wife pervades the house. A life-size portrait hangs in his study, her child refuses to call Ines 'mother' and the garden in which she and



her husband used to walk is locked. Thus, between Ines and her husband stands a barrier, which she realizes must be overcome if they are to be happy together. When she discovers Rudolf gazing at the portrait of his deceased wife she directly accuses him of infidelity: "Das ist Untreue; mit einem Schatten brichst du mir die Ehe!" (I, 682). This accusation of infidelity appeals to a deep-rooted value within the man -- his sense of duty. His reaction to her accusation best illustrates this; he offers her the keys to the locked garden, thereby acknowledging his duty to share his life with her. M. Bonwit sees the bourgeois marriage in Storm's Novellen as based on: "...sicherem Besitz, dauernder Treue und enger häuslicher Gemeinschaft."<sup>14</sup> In Viola Tricolor these values are put to the test.

The stabilizing element within the family unit and particularly within the middle class family unit, is the woman: "Ihre Heimat ist ihr Herd, die Familie, die Häuslichkeit."<sup>15</sup> This is another aspect of the middle-class value system which emerges in the man-woman relationship in Viola Tricolor. More than anything else Ines wants to find the focal point of her life in her husband, step-child, and domesticity. To this end she subdues her natural feelings. Upon meeting her step-daughter her first impulse is to reject her: "In unwillkürlicher Bewegung stiessen die Hände der jungen Frau das Kind zurück, aber sie zog es gleich wieder





heftig an ihre Brust" (I, 671). Her desire to please is apparent in her conscientious attitude towards her domestic duties. Her husband, however, realizes that her heart is not in her work: "Für die schärfer blickenden Augen ihres Mannes freilich war es anders; er erkannte nur zu sehr, dass sie mit den Dingen seines Hauses wie mit Fremden verkehre, woran sie keinen Teil habe, dass sie als gewissenhafte Stellvertreterin sie nur um desto sorgsamer verwalten müsse" (I, 673).

In Viola Tricolor the outward pattern of their relationship has all the serenity and dignity which one associates with the middle-class home in Storm's Novellen. There is nothing in the behaviour of Ines and Rudolf to remind one of the loud, ugly scenes evident, for example, in Ein Doppelgänger. Together they enjoy the companionship of a doctor friend and his wife. On one occasion they attend a String Quartet concert which is suggestive of intimacy and harmony.

One aspect which emerges in Viola Tricolor is a definite awareness of the problem which threatens their marriage. This is more apparent in Ines than in Rudolf; perhaps a woman is more conscious of being a step-mother and second wife than a man is of marrying for the second time. This sense of awareness cannot be labelled as an attitude which belongs exclusively to the middle classes. However, seen within the context of Storm's Novellen and especially when compared to the decidedly naive and unenlightened attitude apparent in



the man-woman relationships in the proletarian Novellen, it strikes one as playing a very definite role in the bourgeoisie. Awareness is shown, for example, in Ines' attitude to her step-daughter. She knows that it is imperative for her to have good relations with Rudolf's child. Instead of forcing her feelings on the child, she patiently waits till the child accepts her: "Eine innere Stimme -- der Liebe und der Klugheit -- gebot der jungen Frau, mit dem Kind von seiner Mutter zu sprechen" (I, 674). Rudolf shows a similar awareness in his realization that a child of her own will give Ines the confidence she needs. He tells her: "Wenn erst aus deinem eignen Blut ein Kind auf deinem Schoosse liegt!" (I, 675). Storm himself was well acquainted with the problem treated in Viola Tricolor and in fact, made his second wife's position difficult by trying to keep alive the memory of his first wife in his children's minds.<sup>16</sup> It would seem that the values which emerge from the man-woman relationship in Viola Tricolor, fidelity, duty and awareness, are virtues which Storm upholds. Contrary to the endings in Ein Doppelgänger and Draussen im Heidedorf Viola Tricolor concludes on a note of optimism and joy. Ines has finally been accepted as step-mother and wife and the family of four are united in love.

Many of the attitudes apparent in Viola Tricolor appear again in the man-woman relationship in Ein Bekenntnis. Elsi has the same sense of duty as a housewife as Ines and





possesses all the domestic virtues: "Der Haushalt ging des-  
ungeachtet unter ihren Händen wie von selber" (II, 685).  
Again, the outward pattern of their life is placid and  
contented. Every evening when the doctor returns from his  
surgery he knows he will find his wife waiting for him in the  
garden or in the living-room. For him, this is happiness:  
"... es war ein Glück! -- O, ein Glück" (II, 676) he later  
relates to his friend. Like Ines and Rudolf, they enjoy  
the companionship of their friends. Again, a significant  
feature in this relationship is the awareness of the one  
factor which jeopardizes the happiness of the couple. The  
woman has a pathological aversion towards suffering and, as  
a doctor's wife, realizes that she must inevitably come in  
contact with it, even if not directly. It is so acute, that  
when she hears about the pain of a patient dying of cancer,  
she faints. Like Ines she is not rendered powerless by her  
problem and actively tries to overcome it by deliberately  
exposing herself to that which she dreads most. Even though  
her efforts to comfort and help the woman dying of cancer  
prove too much for her, it does not minimize the validity of  
her attempts. The relationship between Elsi and her husband  
is enhanced by a willingness to please each other, Elsi by  
showing her husband that she has the courage to overcome her  
weakness, Dr. Jebe by understanding his wife's weakness.

The man-woman relationship in Ein Bekenntnis is put  
to a more severe test than in Viola Tricolor and the problem  
it poses goes beyond the problem of fidelity and duty. In a



letter of September 9, 1887, Storm asked Keller: "Wie kommt ein Mensch dazu, sein Geliebtestes zu töten; und wenn es geschehen ist, was wird mit ihm?".<sup>17</sup> The problem of euthanasia not only challenges middle class morality but cuts deep at the Christian ethic. How could a relationship like that of Dr. Jebe and his wife, where all the bourgeois concepts of duty and fidelity flourish, ever come to be destroyed by deliberate killing? The answer to this does not lie in the sociological background of the relationship but rather in a psychological factor, which will be examined in the next chapter. The relevant point here, however, is the attitude of the doctor after he has killed his wife. Realizing the enormity of his crime in administering a lethal drug to his wife he chooses to atone for the act as a missionary doctor in Africa. By helping the ignorant and unenlightened in Africa, Dr. Jebe upholds a value deep within him. It is the value of duty.

Enno Krey sees the aim of Storm's characters as: "...ein Leben voll tüchtiger, rühriger Arbeit im bürgerlichen Kreise."<sup>18</sup> The man-woman relationships we have examined in this section manifest this attitude. Both women do their duties as housewives diligently; both homes project the prosperity, which has been achieved by the hard work of the men. The idea of the family as a self-contained unit is particularly apparent in Viola Tricolor and the conclusion points to a life of harmony and family togetherness. Emil Ermatinger regards the family unit in Storm's Novellen as: "...das Festeste und Heiligste in dem flüchtigen Wandeln





aller Dinge. Sie ist auch der untastbare sittliche Grund des bürgerlichen Daseins".<sup>19</sup> In Ein Bekenntnis Dr. Jebe realizes that he has violated the sanctity of human life and for the rest of his life he has to atone for his sin. Order is the keynote of the lives of both couples. In Viola Tricolor order triumphs in the end. In Ein Bekenntnis Dr. Jebe is left to establish order alone.

### C. Upper Class Background

In this section we shall attempt to relate the influence of an upper class background on the man-woman relationship in four of Storm's later Novellen -- Auf dem Staatshof, Im Schloss, Aquis Submersus and Ein Fest auf Haderslevhuus.

In these four Novellen Storm gives a clearly defined picture of the background. The setting is very different from the placid, cosy home of the bourgeoisie. Storm paints an austere picture of the homes and lives of the landed gentry. Family portraits in the awe-inspiring portrait galleries remind us of the illustrious past of the family; in Aquis Submersus they appear as the menacing reminder that this is a closed society, to which no one of humbler origin has access. The castles are surrounded by woods and land, which cut them off from the outside and isolate them in their own world. In Ein Fest auf Haderslevhuus it is said of Claus Lembeck's castle: "...er hatte sein Wappen, einen Geierkopf auf rotem Felde, über die Einfahrt des Aussentores nageln lassen und zog Wall und Gräben doppelt stark um sich herum" (II, 495).

In this austere setting there is little evidence of



affection and love. It is significant that the heroines of the four Novellen are motherless. Any affection they receive is usually from older relatives -- Anna's uncle, Katharina's Bas' Ursel, Anne Lene's grandmother and in the case of Dagmar, the cousin of her mother. In Im Schloss any potential love is suppressed. Anna says of her father: "... Mir war, als hielten jene ausgeprägten Muskeln seines feinen Antlitzes gewaltsam das Wort der Liebe nieder, das zu mir drängte und niemals zu mir kam" (I, 236). There would seem to be no question of her associating with the children in the village: "... die von Adelsfamilien bewohnten Güter lagen sehr entfernt" (I, 237). Her sole companion is a little lame brother; Katharina in Aquis Submersus is confined to the companionship of her brother and his Junker friend Kurt, who are both aggressive and conceited. Against this background two kinds of man-woman relationships develop; the first is the relationship between a man and a woman which is primarily a social arrangement, the second is one which is based on natural inclination, but which often presents a clash between two social orders.

Very little is said about the relationship between Anna and her husband in Im Schloss. To her relative, Rudolf, she recounts very factually: "... Ich duldete es, dass mich mein Vater einem fremden Mann zur Ehe gab" (I, 264). The description of the bridal couple betrays the fact that it is a marriage of social convenience. The appearance of the bridegroom does not impress the people from the village:



"... aber die hagere Gestalt des Bräutigams mit dem dünnen Haar und den vielen Orden wollte den Leuten nicht gefallen." The bride looks deathly pale beneath her veil (I, 228). The reason why her husband finally separates from her is a social one; she has brought his name into disrepute. When she writes to him, he ignores her plea for reconciliation. Anna describes it in her diary as: "... eine aussichtslose Arbeit jenem Manne gegenüber, für den die Ehe nur die Bedeutung eines äusseren Anstandsverhältnisses hatte" (I, 266). That their's was a loveless marriage is clearly seen in the fact that Anna regrets that the father of her dead child was her husband and not Arnold. When asked directly if Arnold was the father she replies: "Nein, Rudolf! ... leider nein!" (I, 264). The most serious indictment of the marriage of social convenience is found in Anna's relief and joy, when she is informed of the death of her husband: "... ,ein Schrei stieg aus ihrer Brust, wie es dem Erstickenden geschehen mag, wenn ihn plötzlich wieder der frische Strom der Luft berührt" (I, 266).

In Auf dem Staatshof the relationship between Anne Lene and her Junker fiancé is again one which is based on social rather than personal compatibility. Although the Junker only appears briefly, his personality shows no redeeming feature. He shows indifference to everybody around him, pays no particular attention to Anne and obviously takes delight in torturing a fly to death. His rejection of Anne Lane after she has become destitute, shows that his motives for becoming engaged to her were not honourable. It is hard to accept the fact that Anne Lene mourns the loss of this





callous man. Every evening she waits expectantly for the postman, invariably she goes home without a letter. One suspects that it is more than her female pride which has been hurt. The fact that she has been rejected because of her loss in social stature is a terrible blow to her class pride. When asked if she loved him, she gives the response: "Ich weiss es nicht -- das ist auch einerlei" (I, 182).

In Aquis Submersus an attempt is made to enforce a relationship which is again purely social. When Herr Gerhardus dies, his son takes it upon himself to force his sister to marry the local Junker, Kurt von der Risch. From a human point of view, this man lacks any virtue. The fact that he is a companion and friend of the drunkard Wulf is sufficient evidence that he is not fit company for any woman. Physically, he is repulsive and as a boy he earns the nickname 'der Buhz.' As a girl, Katharina's attitude to him is scornful but as the threat of being forced to marry him increases, she becomes nervous and fearful in his presence. Although the relationship between Katharina and her husband cannot be termed one of social compatibility the marriage has been forced upon her for social reasons. It is hard to reconcile the idea of a noble woman marrying a pastor from a small village. Katharina later reveals to Johannes the reason why the pastor married her: "Er nahm die Sünderin zum Weibe: mehr nicht" (I, 972). The lack of communion between them further suggests that the motive behind their



marriage is not one of love. It is easy to understand the enormity of the disgrace in being an unmarried mother from an aristocratic family. The appearance of the husband is forbidding in the extreme to Johannes: "...als ich hinaus-schaute, ersahe ich einen grossen, hageren Mann in der üblichen Tracht eines Predigers, obschon sein herrisch und finster Antlitz mit dem schwarzen Haupthaar und dem tiefen Einschnitt ob der Nase wohl eher einem Kriegermann angestanden wäre" (I, 961). It is clear that this man has brought little joy to Katharina's life: "...dieses Kinderantlitz von heute war bleich und weder Glück noch Muth darin zu lesen" (I, 971). Face to face with the man she loves and whose child she has borne, her cry is one of despair: "Weh mir! O wehe, mein entweihter, armer Leib!" (I, 973). It is the despair of a woman, who has lost her womanhood as a victim of a social order. There is not a glimmer of hope in the relationship between Katharina and her husband. The one point in his favour -- the fact that he loved her little son -- has been removed by the death of the child. One senses the deep unhappiness which is in store for Katharina. Her husband's words are full of disdain and bitterness, when he discovers Johannes' identity: "'Ich kenne Euch!' fuhr er fort. Das Weib hat endlich alles ausgeredet" (I, 974).

In Ein Fest auf Haderslevhuus the attraction between Rolf Lembeck and Wulfhild is partly a social one. Even before she met him she had heard of his exploits as a knight, who is endowed with virile and scholarly qualities. The marriage is,





in fact, arranged by Rolf Lembeck's father. The widow of Hans Pogwisch appears as a very suitable partner for his son. She is an extremely beautiful woman and has all the social assets.

It is significant that in all four Novellen the man-woman relationship which ~~has~~ a purely social basis has an unhappy outcome. Anne Lene is jilted by her Junker fiancé. Although Katharina is spared the misery of marriage with Kurt von der Risch she meets an equally unhappy fate as the wife of a hard-hearted pastor. Anna in Im Schloss only finds happiness after the death of her husband has freed her from a joyless marriage. Rolf Lembeck in Ein Fest auf Haderslevhuus discovers that his beautiful wife is a domineering woman who was capable of giving rat poison to her first husband.

The other kind of relationship which appears in the Novellen with an upper-class background is the one of natural inclination. In Im Schloss and Aquis Submersus this presents a direct clash with a social order. Both Novellen relate the love between women from the nobility and men from educated middle class society. Access to the castle in both cases is gained by the specific talents of the protagonists, in the case of Johannes, his artistic abilities, which were recognized by Katharina's father, in the case of Arnold, his ability and qualifications as a teacher. But already Arnold is stamped as an outsider by his birth: "...er war aus der Umgegend und stammte auch von Bauern her" (I, 228). Johannes, too, is reminded by the old servant Dietrich, that he does



not belong in this society: "... 's ist grausam schad, dass Ihr nicht auch ein Wappen habet gleich dem von der Risch da drüben!" (I, 931). But in these Novellen the people concerned are well aware of their social status, without having to be reminded of it. At a dance given in the neighbouring town, Anna's father makes an early exit, taking his daughter with him and encouraging Arnold to stay. Anna later writes of this incident: "... wir aber waren etwas zu Apartes, um uns mehr als andeutungsweise mit ihnen zu bemengen" (I, 259). Katharina manifests a similar class consciousness, when she relates to Johannes the story behind the forbidding portrait of her ancestress with the small eyes. She had put a curse on her daughter for having loved a man beneath her social status: "es heisst, sie hab einen anderen lieb gehabt; der war nicht ihres Standes" (I, 938). Beneath the portrait of Katharina's ancestress they embrace, thereby defying her curse: "Da lag ihr Haupt an meiner Brust, und fest umschlossen standen wir vor dem Bild der Ahnfrau, die kalt und feindlich auf uns niederschauete" (I, 938). The fact they embrace beneath the portrait is symbolic of the tragic course which their relationship will take. In Im Schloss Arnold's awareness of his social inferiority is expressed in the factual, un-embittered statement to Anna: "Sie wissen ja, . . . ich gehöre nicht zu den Ihrigen" (I, 257).

An awareness of the social disparity in their relationships does not prevent the people involved from pursuing the relationship still further. The relationship in



this category is characterized by a definite mental superiority of the educated protagonist, "la vraie supériorité, celle du talent, et non pas du nom,"<sup>20</sup> as Robert Pitrou calls it. Both Arnold and Johannes present positive values to the women they meet, which render the value system of the upper classes shallow. This is best illustrated by the attitude of such people as the Oberforstmeisterin in Im Schloss:

"...ihre Augen waren beständig halb geschlossen, als sei die Welt ihres vollen Blickes nicht wert..." (I, 255)

She loses all interest in Arnold when she discovers he is not "... ein Verwandter des Herrn von Arnold auf Grünholz" (I, 255).

At no time does Arnold lose his self-control or dignity when faced by social snobbery. He is not afraid to challenge Anna directly on the question of social superiority, on the grounds that it is but an illusion: "'Weinen Sie nicht, Anna!' sagte er; 'es mag schwer zu überwinden sein, wenn einem die Lüge schon als Angebinde in die Wiege gelegt ist.' 'Welche Lüge? Was meinen Sie, Herr Arnold?' ... 'Dass man mehr sei als andere Menschen', sagte er langsam" (I, 257). It is made clear that Anna herself needs to be cured from her own feeling of social superiority. The scene in which she reluctantly introduces her friend to Arnold best illustrates this. She is peeved that someone of his social standing could dare not to come at her beck and call. Later she recounts in her diary Arnold's reaction to her rudeness: "'Darf ich bitten, mich der Dame vorzustellen?' 'Herr Arnold!' sagte ich leichthin





und ohne aufzublicken; ich nannte den Namen des jungen Mädchens nicht, ich wollte es nicht" (I, 245). Arnold's personality commands respect, even from her usually reticent father. The relationship between Anna and Arnold is cut short by the sickness of Anna's little brother. It is a relationship which is just about to blossom; they are both tentative in their advances and it is the personality of Arnold which dominates. Their brief encounter must have made a deep impact on the mind of Anna, since when she meets him later, she risks the reputation of herself and her husband by seeing Arnold regularly. Arnold's reputation as a learned scholar has earned him the respect he deserves. Their final reunion, however, is fortuitous. After the death of Anna's husband, they are free to contemplate marriage and a life of happiness together. Their relationship wins the full approval of Anna's enlightened uncle, who brings Arnold back to the castle. Their future life together holds a wealth of promise. Anna says: "Nun, Arnold, mit dir zurück in die Welt, in den hohen hellen Tag!" (I, 268). With Arnold Anna has come to learn real values, which are not based on a class system. This is very apparent when Anna asks Arnold to take her to his grandmother's farm so that she, too, can give them her blessing: "So lass uns morgen zu ihr, damit auch von den Deinigen sich eine Hand auf unsere Häupter lege" (I, 168).

The man-woman relationship in Aquis Submersus is fraught with the same tension between two different social orders



and again the protagonist, Johannes asserts his personality. Like Arnold, Johannes presents to her an ethical and moral code which is lacking in the people of equal social standing, namely her brother and Kurt von der Risch. Johannes despises their depravity and drunkenness, their lack of respect to the memory of Herr Gerharuds and judges them on their ignobleness of mind rather than on their social status. Wolfgang Kayser says of Johannes' struggle: "... er kämpft gegen den Übermut eines Bruchteiles der Gesellschaft, der sich besseren Blutes dünkt."<sup>21</sup> The relationship between Katharina and Johannes is one in which love has banished fear. Johannes does not hesitate to deliver a secret letter to Katharina's aunt, pleading for help and protection from the plans of Junker Wulf to marry Katharina with the Junker Kurt. When he is discovered by the two drunken Junkers carrying the aunt's reply he fearlessly defends himself. The most striking example of the fearless aspect of their love is when they dare spend the night together under the same roof as Junker Wulf. It is ironic that it was his savage dogs, which drove Johannes directly into the arms of Katharina. It is physical violence which finally is used against Johannes' fearless courage. When he boldly asks Wulf for the hand of his sister in marriage, he is shot by the Junker with intent to kill. It is significant that when Johannes and Katharina finally meet after a silence of six years, Johannes again shows no fear in embracing Katharina, who he knows is the wife of the pastor. In the painful joy of reunion they also





forget their child, who is playing by the well. Once again love has banished fear: "...ich riss sie jäh an meine Brust, ich hielt sie wie mit Eisenklammern und hatte sie endlich, endlich wieder! Und ihre Augen sanken in die meinen, und ihre rothen Lippen duldeten die meinen..." (I, 973). The relationship between the painter Johannes and Katharina in Aquis Submersus ends on a note of utter despair and helplessness. Potential happiness between a virtuous man and a woman of gentleness is ruthlessly destroyed by the power of a drunken, good-for-nothing Junker, whose only standard of values is social. The cry of Katharina before she is severed from Johannes' embrace is filled with anguish: "Es ist ein langes, banges Leben! O Jesu Christ, vergib mir diese Stunde!" (I, 973). In Im Schloss the death of Anna's husband leads to the happiness of Anna and Arnold. In Aquis Submersus the death of their greatest enemy, the Junker Wulf, only intensifies the misery and despair of Johannes and Katharina. One cannot term the relationship between Anne Lene and Marx in Auf dem Staatshof as one of mutual attraction. It is basically a very passive relationship; neither of the characters shows great resolution or will. Johannes Klein says: "Auf dem Staatshof zeigt den Untergang des Adels und den Sieg des Bürgertums."<sup>22</sup> It is this conflict which is the central issue of the Novelle. The one quality which characterizes Anne Lene is her pride. Even as a child she shows a haughty attitude in the presence of the shoemaker's son, when she and Marx are having a dancing lesson. She asks: "'Was will der?' ... die kleine Partizierin



schien durch die Gegenwart dieser Werkeltags-Erscheinung in ihrer idealen Stimmung auf eine empfindliche Weise gestört zu sein" (I, 169). Anne Lene identifies herself with a society which is already doomed. Her engagement to the Junker can be seen as a symbol of her identification with the tradition of her family. When deprived of her family fortune, she is unable to face another way of life. The decadence of the society of which she is a part finds a further parallel in her own weak physical condition. Her relationship with Marx manifests a reluctance to adapt herself to a new way of life: "Nun fällt alles zusammen! Ich kann es nicht halten, Marx; sie haben mich ja ganz allein gelassen" (I, 190). Anne Lene refuses to see beyond her problem of being the destitute daughter of an aristocratic family. Her eyes have been closed even to the beauty of nature. When Marx says: "Sieh, Anne Lene, . . . die Erde schläft, wie schön sie ist!" her reply is: "Ja, Marx! . . . und du bist noch so jung!" (I, 189). She is out of harmony with the world around her and finds no hope or solace in his proposal: "Gib mir die Hand, ich weiss den Weg zur Welt zurück!" (I, 190). The brief happiness she finds in her last waltz with Marx is but a transitory experience and can be seen as symbolic of her farewell to her old life. Franz Stuckert says of this life: "Die alte patrizische Kultur ist nur noch ein Anachronismus, rührend in seiner Schönheit, aber unerbitterlich dem Untergange geweiht!"<sup>23</sup> It is significant that Anne Lene meets her death in the old garden pavillion, which like the society she represents, is on the



brink of decay. When Marx retrieves her corpse from the water her hand is tightly clenched. It is clenched in death as it has been in life. Anne Lene's death is the result of a combination of factors. Her innate passivity and physical frailty have made her retreat from life and ultimately find total oblivion in death. A new era has already begun with the death of Anne Lene, in which the up-and-coming bourgeoisie are the masters. It is ironic that when Anne Lene meets her death in the garden pavillion, Claus Peters and his friends are enjoying themselves in the old Staatshof. She turned down her last and only chance of happiness with Marx. It is not, however, a clearcut decision between Marx and death. Their relationship is one of companionship rather than love. Both characters are, in fact, reminiscent of Storm's earlier characters. Neither of them reacts with strength and conviction to their fate. Anne Lene drifts into a loveless engagement with a Junker. Marx is caught up in the life of a student and comes back to Anne Lene too late to help. It is essentially a quiet, passionless relationship, which contrasts sharply with its background of the progressive attitudes of the bourgeoisie.

In Storm's Novellen we are never allowed to forget the setting. In Ein Doppelgänger and Draussen im Heidedorf he carefully portrays the working class homes of his characters. The setting of the former is a mere shack in which poverty is a resident guest. The middle class home, on the other





hand, is portrayed lovingly and with a great wealth of detail. Storm gives a faithful portrayal of the austere grandeur of the upper class home. In all cases he first gives the setting before introducing his characters. It is the influence of this background setting on the characters, particularly on the relationship between man and woman, we have tried to examine.

The common factor which unites all the Novellen discussed under the three social classes is the basic attraction which brings man and woman together. The varying aspects of this will be discussed in a later chapter. Some generalizations can be gleaned from the attitudes revealed in three classes; the relationship between man and woman in the first category is characterized by a certain passivity within the characters. They do not attempt to transcend their milieu, nor do they question their status. It is true Hinrich Fehse marries a woman of means to rescue the family from poverty but this is a sign of weakness and passivity rather than strength of character. All the characters let things happen and do not fight them. They take the line of least resistance and try to solve their problems by physical contact. Fehse's suicide in the end is a final evidence of his weakness. The relationship between man and woman is therefore one-sided; spiritual compatibility does not enter into it. Active participation, both physical and spiritual, distinguishes the relationships in the Novellen of bourgeois



background. Above all, the values which emerge from the relationships are fidelity and duty within the home. Mutual interests and compatibility are the keynote of their relationships. Physical contact between man and woman is usually subdued and undemonstrative. No loud scenes or passionate quarrels are to be heard from their homes. The woman does not appear drab by virtue of her domestic capabilities. She is rather enhanced by them. A sense of remoteness and alienation permeates the Novellen which deal with the upper classes. The women do not manifest any domestic virtues and are attractive by their aloofness. Being the highest class in the social echelon, a definite immunity against external influences is evident and when the clash occurs, the disparity in social classes can lead to despair.





## II

### MAN-WOMAN RELATIONSHIP AS DETERMINED BY A PSYCHOLOGICAL FACTOR

Storm's later Novellen, usually ascribed to the years after 1870, do justice to the advice given to Seidel in a letter of April 26, 1875: "Wenn Sie einen Rat von mir annehmen wollen, so wäre es der, dass Sie für derartige Arbeit darauf sehen, einen novellistischen Konflikt, einen Kernpunkt zu gewinnen, von dem aus das andere sich entwickelt."<sup>24</sup> The conflict of which he speaks is one motivated by the personality or inter-action of personalities. In considering the characters of Storm's earlier Novellen one is struck by their predictable uniformity; the impression they leave on the reader is one which lacks individuality. They are often seen as young men or old men;<sup>25</sup> the intervening period of their lives is shrouded in a silence, which expresses a wistful resignation, indulging solely on the memory of youth. Storm's later Novellen present different types of men and women who impress by the diversity of their personalities. Wolfgang Kayser sees "Gutheit" as one of the distinctive traits of his earlier characters, while his later characters are marked by: "Jähzorn, Herrschsucht, Ehrgeiz."<sup>26</sup> One thinks of Harre Hansen in the Novelle In St. Jürgen as a prime example of Gutheit, the man who marries out of charity and finally returns to his childhood love, just in time to



see her in her coffin. Rarely do we find in Storm's later Novellen men or women who are afraid to act: "Der Mensch verzichtet nicht mehr, sondern er handelt, wird schuldig und geht unter, oder er erobert sich das Leben."<sup>27</sup> This action can often be explained by the dominance of one trait in the personality of the character, around which the central issue of the Novelle revolves. Storm's later characters have within them a core of personality, which determines their life and actions and gives them individuality. In this chapter we shall examine some of the psychological traits evident in the characters of Storm's later Novellen and relate their influence between man and woman.

#### A. Personal Guilt

Storm's reminiscences and reflections demonstrate a deep respect for the dead and especially for his own ancestors. Death preoccupied him throughout his life and is given an almost morbid expression in a line from a letter written to his wife Constanze: "Auch wenn ich tot bin, musst du mein bleiben, ganz ewig!"<sup>28</sup> It is ironic that but a year after Constanze's death Storm married Doris Jensen, to whom he had been attracted long before his wife died.

It is not unusual in Storm's Novellen to find the relationship of the eternal triangle, for example, in Immensee, In der Wassermühle, Draussen im Heidedorf, Ein Fest auf Haderslevhuus. In Viola Tricolor the third figure of the ménage à trois is a lifeless portrait of a delicately beautiful woman; the memory evoked by the portrait still is seductive



enough to chain the man to the past and make him ignore his new responsibilities as a husband. The presence of the dead woman invades the house, making Ines feel an outsider: " ... diese Tote lebte noch, und für sie beide war doch nicht Raum in einem Haus" (I, 672). Rudolf, for all his experiences and advantage of years, is crippled by his feelings toward a dead woman and turns to her portrait rather than to the living for comfort. His dependence on the past is symbolized by the overgrown, locked garden, to which no one has access and whose only function is to perpetuate the memory of his past. This dependence finds morbid expression in the scene where he stands below the portrait, gazing into the garden and is transported into the world of the dead: "Und aus der Phantasie des Mannes, der in diese Einsamkeit hinabsah, trat eine liebliche Gestalt, die nicht mehr den Lebenden angehörte; er sah sie unten auf dem Steige wandeln, und ihm war, als gehe er an ihrer Seite" (I, 679). Storm's attitude in this Novelle towards fidelity to the dead is ambivalent. On the one hand this Novelle can be seen as a repository of unhealthy, sentimental emotions, which find expression in such sentiments as Rudolf's question to Ines: "Sind nicht auch dir die Toten heilig?" (I, 681) and again in his suggestion that Ines and his first wife will meet in spirit in the garden of the past: "Vielleicht, dass im Geiste sie dir dort begegnet und mit ihren milden Augen dich so lange ansieht, bis du schwesterlich den Arm um ihren Nacken legst!" (I, 682). On the other hand, Storm's awareness





of the dangers of such emotions finds positive expression in the emphasis on the silence of the dead: "'Lass dein Gedächtnis mich zur Liebe stärken,' sprach er; aber die Tote antwortete nicht . . . er fühlte mit süßem Schauer ihre Nähe, aber Worte kamen nicht von ihr" (I, 679). The most severe indictment, however, is expressed by Storm in the words of the little daughter who is concerned that the expected child will be motherless: "...das Kind würde ja dann doch keine Mutter haben!" (I, 688).

One is justified in describing the psychological factor evident in Viola Tricolor as personal guilt and ascribing to it a definite role in the relationship between man and woman. Rudolf bears the burden of a two-edged guilt; the guilt of loving a dead woman is intensified by the fact that he has found happiness with another. By his own admission the memory of his first love has become elusive, yet he continues to chase the shadow and it is only the valiant attitude of his wife which finally brings him to his senses. In the end he has to admit: "Nun muss sich alles, alles wenden!" (I, 687).

If the individual realizes that he is suffering for a wrong-doing for which he alone is responsible, he can take positive steps to overcome his sense of guilt. Rudolf in Viola Tricolor finally realized that he was doing his wife a grievous harm by forcing her to live with a shadow and no longer feels guilty about his new happiness. There is a guilt, however, over which the individual has less control; he



may actively try to overcome it but is unable to rid himself of it. It is this guilt and its effect on the relationship between man and woman we shall trace in the Novelle Ein Bekenntnis.

In a letter to Keller of September 9, 1887 which we have already quoted in Chapter I, Storm asked: "Wie kommt ein Mensch dazu, sein Geliebtestes selbst zu töten; und wenn es geschehen ist, was wird mit ihm?" The answer to his question would seem to lie to a large extent in the personality of the woman, more specifically in the dominant trait of her personality, her aversion towards suffering. One cannot separate this psychological flaw from the strange and at times uncanny behaviour of the woman. Granddaughter of the spiritualist Füssli, she indulges in day-dreams with a fixed stare and claims that she has always lived. It is perhaps this hyper-conscious awareness of life and living which has given her an abnormal fear of pain and its associations with death. Her cowardice towards death is basically a guilt complex, that she herself has never suffered. This attitude can be termed abnormal and morbid. Only a sick mind could feel guilty because of a healthy body. She confesses this guilt to her husband: "O Franz, ich bin ein feiges Geschöpf, aber mein Leib hat nie von Schmerz gelitten, so dass ich, wenn andere klagten, mir oft als eine fast Begnadete erschienen bin; dafür aber bin ich mit einer Todesangst vor aller Körperqual behaftet" (I, 679). Such an admission appeals to a very basic quality in man, his protective instinct and it is on this





that the relationship builds its foundation. Elsi's question: "Nun weisst du es, Franz; liebst du mich noch?" gets the response we expected: "Nur um so mehr, Elsi, da ich dich auch hier zu schützen habe!" (I, 680). This promise of protection already predicts the course of the Novelle so that there is no way out for the doctor, when the inevitable happens and the body of his young wife is distorted by the pains of a stomach cancer. Storm paints a harrowing picture of Elsi's death bed, on which she more than atones for the guilt complex of never having suffered. It is significant that she has no conscience in asking her husband to administer a lethal drug. In fact, it is a frightening depiction of the cruelty of suffering and raises a problem of universal significance. What is the humanistic attitude towards a person, already stamped by death, who is suffering more than he can bear? Storm himself was strongly opposed to mercy killing and took the Christian attitude.<sup>29</sup> The fate he metes out to Dr. Jebe after killing his wife is sufficient evidence of this. For the rest of his life Dr. Jebe has to bear a greater guilt than his wife ever had towards suffering. His is a self-imposed guilt and his reaction to it reveals the courage and will of a man who chooses the hard way out; he atones for his crime in life-long service to others. Enno Krey emphasizes that there is no tragic problem in Ein Bekenntnis, because of the attitude of the doctor to his guilt: "So liegt hier ein tragisches Problem nicht vor, denn der Schmerz und das Schuldbewusstsein vernichten den Arzt nicht . . . ." <sup>30</sup>



The relationship between Dr. Jebe and his wife is complex; both possess considerable intelligence. But basically they are Gefühlsmenschen; Elsi's plea to die painlessly is governed entirely by her emotions and her husband's fatal act is executed in the same way. Their emotionalism could be explained by their mutual predilection towards spiritualism. As a boy Jebe had seen his wife once in a dream; Elsi states at one point that she must have always known him. Franz Stuckert criticizes the mystical aspect of the relationship between Dr. Jebe and his wife and contends that it spoils the realism of the Novelle: "In diesem beinahe biblischen Realismus erreicht Storm hier echte Grösse. Auf der anderen Seite ist, besonders in dem Liebesverhältnis zwischen Franz und Elsi, soviel gefühlsseligem Mystizismus in die Novelle verwoben, dass eine gefährliche, das einheitliche Gefüge der Novelle fast sprengende Spannung darin entsteht."<sup>31</sup>

#### B. Temper

In two of Storm's later Novellen, Auf dem Staatshof and Aquis Submersus, temper plays a minor role in the man-woman relationship; in one Novelle, Ein Doppelgänger, however, temper plays a major part and leads directly to the collapse of the relationship. In the first two Novellen young noblemen are portrayed with the unsympathetic trait of Jähzorn. In Auf dem Staatshof the evil temper of the young Junker is implied rather than directly described. In the presence of Anne Lene he deliberately tortures a fly and watches its feeble efforts to free itself. This callous behaviour has an effect on the



gentle Anne Lene, as is evident in her relief when he stops the cruel game: "Ich hatte wie gebannt diesem Vorgange zugesehen, und Anne Lene schien es ebenso ergangen; denn ich hörte sie aufatmen, wie jemand, der von einem auf ihm lastenden Druck mit einen Male befreit wird" (I, 178). In Aquis Submersus, although temper is not a force within the man-woman relationship its presence in the brother of Katharina plays a decisive role: "Two fine people are deprived of their happiness and subjected to life-long suffering through the brutal acts of Junker Wulf, who becomes a maniac in the state of intoxication."<sup>32</sup> Even when sober the Junker Wulf makes Johannes feel that he could never possibly be considered as a suitor for Katharina. When he is ordered by Wulf to paint her portrait, the reason is made clear; before the daughter of a noble family leaves, presumably to be married, her family is given her portrait. The last intention of Junker Wulf is to bring the two young people together. It is befitting that a man of such brutal temperament is surrounded by savage dogs. They can be regarded as the extension of his own vile temper. The Junker's violence, however, is powerless before the force of love and despite it, his sister's love and respect for Johannes grows. The futility of his anger is shown most clearly on the night, when chased by the Junker's dogs, Johannes and Katharina dare to spend the night together under the same roof as Wulf. The violence he shows next day, when sober, is more frightening, because it is calculated to end forever the relationship between Johannes





and Katharina. He uses the most direct method -- shooting. Johannes later recalls the anger of the Junker: "In seiner Stimme bebte was, das wie ein lauernd Raubthier auf dem Sprunge lag" (I, 953). The shooting of Johannes ushers in five years of silence in the relationship between Johannes and Katharina, six years of misery for both, in which Katharina is made to feel her degradation and Johannes is left in ignorance of her whereabouts. Once again Storm emphasizes the utter futility of Wulf's Jähzorn. On the day Johannes and Katharina meet after the Junker's attempted murder, Johannes hears the news of his death. His own dog had turned its savage anger on him and killed him.

In Ein Doppelgänger violent temper is a definite and direct influence within the man-woman relationship. Storm is clearly unsympathetic towards the character of John. One critic goes as far as to say that the frame of the story is used by Storm as a means of disassociation and shows Storm's desire not to be identified with the person of his hero.<sup>33</sup> Even before he meets his wife, we learn of his Jähzorn; as a soldier he had struck a Danish captain, who called him "tyske Hund." John's reputation in the town where he lives reinforces this: "Der Mensch sieht gefährlich aus ... ich möchte in der Nacht ihm nicht allein begegnen" (II, 624). It is this fiery aspect of his temperament which attracts Hanne, and their short-lived marriage consists of a series of passionate outbursts of temper, followed by tender reconciliations. Storm delineates the character of the wife equally unsympathetically and emphasizes the impulsive aspect of her temperament: ". . . so



fasste auch ferner seine böse Hand nach seinem Weibe, deren Blut nicht kälter rollte als das seine" (II, 636). As well as having a quick temper Hanne harbours grudges and deliberately aggravates her husband: "Ich bin die Böse, ich reiz dich, ich zerr an dir herum!" (I, 636). In Ein Doppelgänger neither the man nor the woman realizes the full extent of the other's highly-strung angry temperament, and they both persist in wounding the other on the spot where they are most sensitive. This is particularly evident in the scene where Hanne makes a scornful remark about the cradle he had made for their baby. The wrath she awakens in John is still not sufficient warning to her: "Sie sah es und sah erst den Jähzorn in seinen Augen flimmern" (II, 634). John's lack of sensitivity towards his wife's feelings is best illustrated in the scene where he asks her what she did all day when her mother was alive to look after their child. This is not a casual remark but one which wounds the woman's maternal conscience. Her anger is so great that she finally makes the fateful remark about John's past, whereupon he loses complete control of himself: "Ihm war, als hätte er einen Schlag in sein Gehirn bekommen, und sein Gesicht verwandelte sich so furchtbar, dass sich das Kind mit beiden Ärmchen an die Mutter klammerte" (II, 639). The question is asked by the narrator in Ein Doppelgänger: "Wer trug denn die Schuld, dass immer öfter das Glück davonflog und sie immer länger ohne die holde Genossin zwischen ihren kahlen Wänden sassen?" (II, 633). The answer lies to a large extent in the





characters of John and Hanne, in their lack of self-control over their fiery tempers. The word "Glück" is often mentioned in the course of their relationship: "Und das Glück ging wieder leis an ihrer Seite; er hatte es noch nicht verjagt" (II, 635). But the line between happiness and despair is so tenuous that at any moment it is threatened.

Temper is never portrayed by Storm as a healthy manifestation but as a pernicious force, which distorts and destroys human relations. The consequences invariably lead to destruction. In Aquis Submersus it ends in the brutal death of the Junker Wulf and the separation of two people, who could have found happiness with each other. Although it appears only as a minor force in Auf dem Staatshof the behaviour of Anne Lene's Junker fiancé affects her sensitivity deeply. In Ein Doppelgänger a woman is cut off in the prime of life by an act of temper, which could have been avoided. The consequences are a life of self-reproach and deep misery for John Hansen.

### C. Ambition

Der Schimmelreiter, Storm's last and most successful Novelle, presents the strongest relationship between a man and a woman. Hauke Haien is Storm's most dynamic protagonist, his wife Elke is the most independent of Storm's female creations. Unlike his earlier heroines, she is not just a housewife and companion to her husband; she asserts her own personality and actively takes part in his life.

Hauke Haien and Elke Volkerts are drawn to each other



by their initiative and energy. Even at the beginning of their relationship their mutual ambition is implied in the words: "...sie waren beide geborene Rechner" (II, 731). Elke's physical appearance has the impact of strength and independence. She is described as "...das ranke achtzehnjährige Mädchen mit dem bräunlichen, schmalen Antlitz und den dunklen Brauen, die über den trotzigsten Augen und der schmalen Nase ineinander liefen" (II, 727). Hauke's attraction to her is expressed only to himself in the clumsy words: "Bei Gott und Jesus....sie sieht auch so nicht dösiger aus!" (II, 729).

Hauke Haien and Elke Volkerts are equally ambitious. Even as a boy Hauke had harboured the ambition to become Deichgraf. As a mere Knecht with the old Deichgraf Volkerts he had shown all the qualities in Hauke and on the day of her father's funeral she announces their engagement, adding that she will sign her property over to Hauke. Thus, in one day, Hauke Haien becomes Deichgraf and fiancé of the richest girl in the village. Elke's confidence in herself and in Hauke is expressed with the words: "...einem rechten Manne wird auch die Frau wohl helfen dürfen!" (II, 758).

Marta Aczel rightly describes Elke's role as "die Frau als Kamerad."<sup>34</sup> She goes on to say of Elke: "...sie nimmt aktiv an seinem Leben teil, sie hilft mit der Tat, mit selbständigem Urteil, Sachkenntnis und persönlichem Einsatz."<sup>35</sup> In every aspect Elke is the perfect companion for Hauke. She understands the responsibility of his job



as Deichgraf and accepts the fact that he must often leave her because of his job. She is able to occupy herself with household duties: " , , , aber auf der Bank . . . sah man abends meist nur die junge Frau, einsam mit einer häuslichen Arbeit in den Händen, . . . " (II, 758). Their devotion and love is expressed by gesture rather than words; the motif of the hand recurs. Before their marriage it is said of Hauke and Elke: "... und so lebten er und des Deichgrafen Tochter nebeneinander hin; auch sie in mädchenhaften Schweigen, und beide doch, als ob sie allzeit Hand in Hand gingen" (II, 746). When they become engaged, Elke puts her hand in Hauke's: "Dann ging sie in den anstossenden Pesel und legte schweigend ihre Hand in Hauke Haiens" (II, 758). Elke often expresses her solicitude for Hauke with her hands: "'Du siehst so müd aus, Hauke,' sprach sie und strich mit ihrer schmalen Hand das Haar ihm von der Stirn" (II, 778). Whenever the motif of the hand occurs it is associated with strength and the deep harmony existing between Hauke and Elke. The following best illustrates this: "Elke legte ihre Hand in seine: 'Wir wollen fest zusammenhalten,' sagte sie. -- 'Das wollen wir'" (II, 765).

Both Hauke and Elke possess the shyness which is characteristic of the Friesians. Franz Stuckert points out their mutual volubility in matters concerning work and their shyness in expressing emotion.





"Das Verhältnis von Hauke und Elke Volkerts ist von vornherein auf ein wortloses Verstehen gegründet, daher bedarf es keiner langen Gespräche. Aber diese Menschen sind auch zu schamhaft, um das entscheidende Wort zu sprechen, während sie dort, wo Tat und Einsatz von ihnen gefordert werden, sehr wohl zu klaren, ungehemmten Rede fähig sind."<sup>36</sup>

Hauke is acutely embarrassed when he buys Elke an engagement ring. Instead of asking her to marry him, he offers her the engagement ring underneath the table at a local wedding. Even when they are married, they are physically shy of each other. On one occasion Elke withdraws blushing from Hauke's embrace (II, 771). Twice during their marriage they overtly reveal their emotions. When Elke lies critically ill, Hauke prays to god: "'Herr, mein Gott,' schrie er; 'nimm sie mir nicht! Du weisst, ich kann sie nicht entbehren!'" (II, 783). Lothar Wittmann regards this prayer as: ".... ein Dokument seiner rettungslosen Ichverfallenheit."<sup>34</sup> It is rather the cry of a man who realizes the extent of his dependence on the woman he loves. The other occasion when they betray their feelings is when they talk for the first time about the fact that their daughter is retarded. Again, they realize their dependence on each other: "Da warf sich Elke an ihres Mannes Brust und weinte sich satt und war mit ihrem Leid nicht mehr allein" (II, 797). Hauke and Elke depend on their own strength; there is no answer from God. Hauke says to Elke: "... aber du weisst ja auch, der Allmächtige gibt den Menschen keine Antwort -- vielleicht, weil wir sie nicht begreifen würden" (II, 797).



These two incidents alone are enough to refute the statement made by Johannes Klein concerning Hauke: "... seine Liebe zu Elke steht dadurch in Verdacht, dass sie durch Ehrgeiz entstellt ist."<sup>36</sup> Ambition is a definite factor in their relationship. It brings them together but it neither distorts nor destroys their love. Walter Silz comes nearer to the truth when he says of Elke and Hauke: "These two . . . exemplify the tragedy of devotion to duty and work."<sup>39</sup> There are never any idle conversations between Hauke and Elke. Both are always anxious to get back to work again:

"Ich muss weiter zu meinem Tagewerk," sagte sie,  
und ihre Hand strich langsam über seine Wange, "Tu  
du das deine, Hauke!"  
"Amen, Elke!" sprach er mit ernstem Lächeln;  
"Arbeit ist für uns beide da!" (II, 763).

It is devotion to duty that takes Hauke away from his wife and child to survey the damage caused by the storm. Elke's constancy and understanding is again expressed to Hauke:  
"Sie erhob langsam ihre dunkeln Augen zu ihm, und ein paar Sekunden lang sahen sie sich an, doch war's wie eine Ewigkeit.  
'Ja, Hauke,' sagte das Weib; 'ich weiss es wohl, du musst!'"  
(II, 809).

One facet of the relationship between Hauke and Elke, which is related to the role of ambition, is Hauke's attitude to the rumour that he is only Deichgraf by virtue of his wife's money and position. Hauke is very aware that he could be termed a mere upstart and continually tries to prove that he is a good Deichgraf. Before he starts to build the new dyke





he says to Elke: "Du sollst mich wenigstens nicht umsonst zum Deichgrafen gemacht haben, Elke; ich will ihnen zeigen, dass ich einer bin!" (II, 763). It is hard to reconcile this attitude of concern about petty rumours with Hauke's independent personality.

One thing which Hauke Haien did not reckon with is ill-health. The most significant consequence of his sickness is a waning in his ambition. His wife realizes that something is wrong when her husband is easily pleased: "... Elke sah mit Besorgnis, wie er allzeit leicht zufrieden war" (II, 800). The one time that Hauke takes the ill-sighted advice of his rival, Ole Peters, proves to be a fatal mistake. For the first time he is unable to confide in his wife: "... ihm unbewusst war die klare Einsicht und der kräftige Geist seines Weibes ihm in seiner augenblicklichen Schwäche ein Hindernis, dem er unwillkürlich auswich" (II, 803). With the return of his energy comes again the deep harmony and understanding with his wife, which is implicit in their farewell. But Elke instinctively realizes that this is their last farewell: "... sie wollte ein Wort sprechen, aber die zitternden Lippen versagten es ihr" (II, 809).

Despite their dependence on each other, both Hauke Haien and Elke retain their unique personality to the end. The independence of their personalities is expressed most fully in the following incident. After the rumour has reached Hauke that he is a heretic, he says to Elke: "Bleib mir treu, Elke! Bleib mir treu!" -- Dann sahen ihre Augen voll Staunen zu ihm auf. 'Dir treu? Wem sollte ich denn



anders treu sein?' -- Nach einer kurzen Weile aber hatte sie sein Wort verstanden: 'Ja, Hauke, wir sind uns treu; nicht nur, weil wir uns brauchen'" (II, 785).

Walter Silz has called the relationship between Hauke and Elke: "the glorification of Gattentreue."<sup>40</sup> The conviction expressed in this passage goes deeper than "Gattentreue." Both Hauke and Elke know that they will always be faithful not only to each other, but to their own inner convictions. This promise of fidelity points clearly to the closing scene when Elke leaves the security of her home to be with Hauke. It is not weakness nor fear that drive her from her home. It is rather the need to be with him, to share in his death as she had done in his life. It is this fidelity which Hauke recognizes when he sees Elke and his child being swept towards him. His last words to Elke are: "Mein Kind, o Elke, o getreue Elke!" (II, 815). Hauke's own death is completely credible. Without his wife and child there is nothing left to live for. He shows his own responsibility towards himself by admitting that he is responsible for the partial collapse of the old dyke.

The relationship between Hauke Haien and Elke is not destroyed by ambition. Their love is as intact on the day they die together as it was on the day they first put their hand in each other's. Ambition, devotion to work and duty bring them together and keep them together till their death. Their death is inevitable because both follow their inner conviction.



### III

#### MAN-WOMAN RELATIONSHIP AS DETERMINED BY BLIND LOVE

It was not without reason that Theodor Storm earned the reputation of being "Lieblingsdichter unserer Damenwelt."<sup>41</sup> His early Novellen have a particular appeal to women because of their sentimentality. They deal with love in all its shades and nuances, tender love between young people and even the love between children, as in Immensee. In Storm's later Novellen, however, love is presented with a harsher realism. Men and women no longer resign wistfully before what might have been, but actively pursue the object of their love.

Storm's correspondence shows what a vital force love was in his own life. In a letter to his bride Constanze he wrote: "Ich kann alles entbehren, nur Liebe muss ich in überströmenden Massen haben."<sup>42</sup> The impression gained from the biography written by his daughter Gertrud is one of Storm as a loving husband and father. To his drunkard son Hans he always showed love and forgiveness and actively tried to help him overcome his dypsomania.

Storm placed no faith in an after-life and although his works manifest a deep piety, he himself was an agnostic. For Storm, Love was the one enduring force: "In der Liebe liegt für Storm das ganze Glück des Menschen, nicht nur





für diese Welt, sondern für Zeit und Ewigkeit: wenn überhaupt irgend etwas den Tod überdauert, so die Liebe."<sup>43</sup>

In a letter to Kuhn of August 13, 1873 Storm speaks of himself as having: " . . . eine stark sinnliche, leidenschaftliche Natur."<sup>44</sup> Although a sensual man, he realized the dangers of succumbing to one's passion. This danger became a reality for him when he met the attractive young Doris Jensen, but despite his infatuation, he remained faithful to Constanze. Storm realized, however, that it was passion which was lacking in his own marriage with Constanze: "In meiner jungen Ehe fehlte eins: die Leidenschaft. Meine und Constanzes Hände waren mehr im stillen Gefühl der Sympathie in einander liegen geblieben."<sup>45</sup>

In his Novellen Storm never indulges in eroticism for its own sake. Erotic scenes are rare in Storm's Novellen and when they appear they are suggestive rather than explicit. Franz Stuckert attributes this lack of eroticism to Storm's high concept of love: "Storm versank nie in den Niederungen einer schwülen Erotik, weil Liebe für ihn immer zugleich seelische Bindung und Hingabe bedeutete."<sup>46</sup> In general it can be said of Storm's Novellen, that when happiness between a man and a woman is presented, it is within the bonds of marriage. One thinks of the happy man-woman relationships presented in Späte Rosen, Veronika, Viola Tricolor, Der Schimmelreiter and the relationship between the Oberförster and his wife in Ein Doppelgänger. In all cases it is within marriage: "Nur Häuslichkeit, Familie und in der Ehe erfüllte Liebe sind die



Werte, alles andere ist draussen und darum kein Wert."<sup>47</sup>

When the relationship between a man and a woman is an extra-marital one the outcome is tragic. Enno Krey again emphasizes that love and marriage go hand in hand in Storm's Novellen:

"Ein Glück ausserhalb der Familie ist für Storm nicht denkbar."<sup>48</sup>

#### A. Erotic Love

Storm regarded physical passion between man and woman as having but a small part in the relationship. He expresses this view in a letter to Heyse: "Die Geschlechtsliebe zwischen Mann und Weib ist nur die Begründerin; keineswegs, ja nur zum kleinsten Teil der Inhalt der Ehe."<sup>49</sup> In Draussen im Heidedorf Storm illustrates the terrible consequences and destructive power of a relationship, which is based only on erotic love. Although eroticism appears in his earlier Novellen it is usually apparent only in minor characters, as for example in the figure of the Zithermädchen in Immensee. Reinhard is attracted to the girl and his toast to her is: "Auf deine schönen, sündhaften Augen!" (I, 26). He is, however, able to resist her seductive charm and when she invites him to stay he refuses. There is no Entsagungsthema in Draussen im Heidedorf; Hinrich Fehse succumbs completely to his passion and follows his feelings recklessly to their conclusion.

The relationship between man and woman in this Novelle is one of tension and disharmony. There is no evidence of compatibility between Hinrich Fehse and Margaret, neither





is there any sign of love or affection between Hinrich and his wife. From the very beginning Storm makes clear the hopelessness of Fehse's position. He paints a dramatic picture of the man's utter dependence on the woman's favour and her callous indifference to his advances. The opening scene best illustrates this: "Komm, Margaret, steig nun auf!" sagte er, indem er nach der Hand des Mädchens haschte. Aber sie stiess ihn zurück. 'Ich brauch dich nicht!' rief sie" (I, 613). The verb "haschte" is already significant, since it points to the physical aspect of his attraction to her. Even in the description of physical traits one is aware of the lack of mutual attraction. Fehse's expression is surly and brooding: " . . . es lag etwas Brütendes in dem Gesicht des jungen Menschen" (I, 613). Again, the narrator stresses the premature indifference on the face of Fehse in his comment: "Aber wohl niemals hatte ich auf einem jugendlichen Antlitz einen solchen Ausdruck gleichgültiger Verdrossenheit gesehen" (I, 615). His description of Margaret, on the other hand, emphasizes the voluptuous quality of her appearance: "Ich sah ein Paar dunkle Augen in dem blassen Antlitz blitzen, und die weissen Zähne wurden wieder sichtbar zwischen den üppigen Lippen" (I, 614). From the very beginning the relationship between Margaret and Fehse is dependent on the capricious whims of the woman. She exerts her power over him in two ways -- by her physical charm and by arousing his jealousy. She makes it clear that she is not dependent on



him when she says: "'Willst du dich schicken, Hinrich!' sprach sie leise, fast mit verheissender Zärtlichkeit, 'oder sollen wir ein ander Mal mit Hans Ottsen zur Stadt fahren?'" (I, 614). If Margaret shows a lack of interest in Hinrich Fehse, he shows even greater indifference to his future bride. The description of the woman, ten years his senior, heightens the tension: " . . . das Gesicht war wohlgeformt, aber reizlos . . . " (I, 618). The relationship depicted here is therefore triangular; it is a relationship in which no one can help the other. For Margaret, Fehse is but one of many men who are attracted to her: " . . . da sind noch andere, die sie hinter sich herzieht und die schwerer ins Gewicht fallen" (I, 617). For Fehse, Margaret is his whole raison d'être and between the two is caught the pathetic figure of Fehse's wife. Although his wife's feelings for him are never stated, there was depth in her grief after his suicide and implies her feelings for him.

Franz Stuckert makes a very significant point with regard to unrequited love in Storm's Novellen:

"Wo aber das Gefühl für den andern überhaupt fehlt, ist die menschliche Gemeinschaft in ihrem Kern zerstört, und der Mensch ist den dämonischen Mächten und Süchten seines Innern ausgeliefert, die ihn rettungslos in Wahnsinn, Trunkenheit oder den Tod treiben."<sup>50</sup>

Draussen im Heidedorf portrays the tragic course of a blind love, which is unrequited from beginning to end and leads to complete disintegration of the personality. The relationship



between Margaret and Fehse is a series of rebuffs from the woman and the frustration and thwarted feelings of the man, which result from her rejection. His spiritual deterioration again becomes apparent in his physical appearance. Although at the beginning he is not portrayed as an attractive man, his expression assumes at the end a haggard and desperate look: "Das Gesicht war scharf und mager geworden, und die ohnehin kleinen Augen waren unter der vortretenden Stirn fast verschwunden . . . " (I, 619). A relationship between a man and a woman becomes distorted and pitiful when the man abandons all interest in his work and thereby abandons his responsibility as breadwinner. Fehse recklessly sells his horses, thinking he can entice Margaret to go with him to America. His loss of manliness is clearly seen in the admission of self-defeat he makes to his mother: " . . . ich hab nur nicht zu ihr hinüber wollen; aber es hat mich doch wie bei den Haaren dahin zurückgezogen: -- es kriegt mich unter; ich kann's nicht helfen, Mutter!" (I, 630). He makes the same confession later to Margaret: " . . . ich bin kein Bauer mehr, ich hab keine Gedanken ohne dich!" (I, 634). The relationship can still not be termed as a completely one-sided affair. Although there is no evidence that Margaret encourages his advances, there is also no sign of complete rejection. She tolerates his presence every night in her home and does not deny the accusation that she had accepted his presents. She is, therefore, as weak as Fehse. Margaret is "die schuldlose Versucherin," as was pointed out in the





first chapter. Her weakness is her vanity, which comes from her seductive power to charm men. The impartial observer and narrator of the story emphasizes this aspect of Margaret, so we are left in no doubt that Fehse has good reason to be attracted to the dark-haired seductress. His first view of her at close range is given in these terms: "Ich konnte nicht zweifeln, wen ich vor mir hatte; zum erstenmal sah ich den verführischen Kopf jenes Mädchens unverhüllt. (I, 628). It is also significant that there is a certain animal-like quality in Margaret's physiognomy. When the narrator first saw her he is struck by: " . . . die weissen, spitzen Zähne, die jetzt von den lächelnden Lippen blossgelegt wurden" (I, 614). The description given by Fehse's mother reinforces this quality of the girl's face: " . . . da guckt ein Tier durch den Fensterladen: ich sah ganz deutlich die weissen, spitzen Zähne und die schwarzen Augen!" (I, 638). It is perhaps no wonder that these sensual qualities of the girl awaken in Fehse violent emotions. The roughness of his advances apparent in the first scene takes on brutal proportions in the scene when he bids her farewell. When she turns down his offer of eloping to America he becomes incensed and physically attacks her. Margaret relates his violence with the words: "Das Haar war mir losgegangen; er schlang einen meiner Zöpfe um seine Hand und riss mir damit den Kopf in den Nacken" (I, 635). His desperation borders on insanity when he tells her his secret: "Ich will dir was Heimliches anvertrauen, Margaret; aber sprich's nicht weiter!



Für uns beid zusammen ist kein Platz mehr auf der Welt . . . " (I, 635). The man-woman relationship in Draussen im Heidedorf is based on blind love; it heeds no other value except physical passion. Hildegund Haginger comments: "Wenn die Liebe allerdings nicht von der Seele ausgeht, sondern ihren Ursprung in der menschlichen Begierde hat, dann wendet sich ihre Macht gegen den, dessen Sinne von der Leidenschaft aufgepeitscht werden and bringt ihm die Vernichtung."<sup>51</sup> Hinrich Fehse is destroyed by his passion for Margaret Glansky. His own irrational impulses have robbed him of any other choice except suicide. In two vital aspects their relationship is one-sided; it is based only on physical passion and it is actively pursued only by the man. However, it still can be termed a relationship, since Margaret continues to allow Fehse to spend his evenings with her. She is, therefore, a passive character. She allows Fehse to become more deeply involved with her without taking any positive steps to disencourage him. Thus, Margaret too has been pre-conditioned by her sensual impulses, which exert a demonic power on Fehse.

The relationship depicted in Ein Fest of Haderslevhuus is again triangular. After his marriage to the beautiful Wulfhild von Schauenburg Rolf Lembeck falls in love with the delicate, sixteen year old daughter of the neighbouring Schloss-hauptmann. In this section we shall only deal with the relationship between Rolf Lembeck and his wife Wulfhild. The first impression gained from the relationship between these two is that it is ideal. He is a handsome, learned knight; she is





a beautiful woman, tall in stature and as daughter of the house of Schauenburg, equal in social standing to Rolf Lembeck. There is no doubt about the immediate mutual physical attraction between the two: " . . . wie erschrocken über ihre Schönheit schauten sie sich an" (I, 500). It is significant that Wulfhild is almost as tall as Rolf. When they exchange their betrothal kiss, the narrator says of her: " . . . und sich aufrichtend, fast mit ihm zu gleicher Höhe, sah sie mit ihren brennenden Augen in die seinen" (II, 501). Willy Schumann's evaluation that by "this movement . . . she exceeds the limit of winsome femininity in Storm's world"<sup>52</sup> is decidedly understated. In fact, this one gesture predicts the course of their relationship. It expresses her sensuality by the use of the adjective "brennend" and her determination to be equal with Rolf. Behind the external glamour of the relationship the thought lurks in the reader's mind that this beautiful woman was capable of killing her first husband, by giving him rat poison. Nor can one forget her attitude at the funeral, when she threw off her black mourning clothes and changed to a brown dress. A certain bias is therefore created towards the woman and a definite sympathy with Rolf Lembeck, who is ignorant of the woman's past. Storm creates a very subtle balance between admiration for Wulfhild and fear of her powerful will. This emerges very clearly when she commands complete fidelity from Rolf: "Ihr wart im Reich, Rolf Lembeck!" rief sie, und wie aus heisser Leidenschaft klang es herauf: 'Der Frauendienst soll dort noch umgehen; ich aber will den Gemahl



allein! Verflucht die Lippen, die ein ander Weib berühren!'" (II, 501). Rolf Lembeck is shocked by her curse but is so enthralled by her beauty that he does not stop to think of the full import of her words: " . . . doch als er sie in ihrer wilden Schöne vor sich sah, da riss er sie an sich und küsste sie inbrünstiglich and rief: 'Das mag ums Leben gehen, Wulfhild!'" (II, 501). Thus, they enter a relationship which has been conditioned by a curse and a promise. The case is clearly states: infidelity to Wulfhild can only end in death. Wulfhild's dominant will is again apparent when they arrive at Rolf Lembeck's castle and Wulfhild immediately makes her presence felt as mistress of the castle. His reaction to her imperious ways is to whisper to her: "Du wirst gefährlich, Wulfhild; du willst alles, mich und meine Leute!" (II, 504). Thus, even at the beginning of their marriage the relationship is threatened by the dominant will of the woman. However, another aspect emerges from the man-woman relationship, which is even stronger than the woman's will. It is physical passion, which is expressed more by Wulfhild than Rolf. Again and again, Wulfhild emphasizes the physical side of their relationship. Even when they are out for a ride on horseback she has to touch her husband: "Das Weib ritt wieder zu ihm und fasste mir ihrem kräftigen Arm um seine Hüfte, mit ihren funkelnden Augen nach den seinen suchend . . . " (II, 515). After quarrels it is Wulfhild who makes peace by appealing to her husband's looks: "Halt, Rolf! Du bist zu schön! Da



hast du mich; ich will nichts mehr!" (II, 514). It gradually becomes clear to Rolf Lembeck that something very vital is lacking in their relationship. Wulfhild, too, senses that she is losing her power over him and her attempts to hold him become ~~even~~ more passionate. This emerges most clearly in the scene where Rolf chooses to go hunting for wild cats in the forest, rather than ride back home with his wife:

Frau Wulfhild griff nach seiner Hand.  
"Lass doch die Katze! Daheim ist besserer  
Zeitvertreib!"

Es trieb ihn dennoch fort: "Reitet nur  
heim!" rief er; "ich komme früh genug!"  
Damit entriss er seine Hand der ihren (II, 515).

It is clear from this incident that Frau Wulfhild's attempts to enslave her husband have failed. When they ride off in opposite directions he is rejecting her sensuality. Alone in their bedroom she frantically tries to will her husband's presence and cries: "Komm nun, Du sollst! Du sollst! . . .," as if she could, as the narrator says: " . . . durch ihren Willen den Ehegemahl in ihre Arme zwingen" (II, 519). Her failure to hold her husband by physical passion is symbolized through an hour glass: "'Nichts anderes will ich sehen!' sprach sie zu sich selber; 'nur wie das Leben rinnt!'" (II, 520). The effect of her passion has become as elusive and shortlived as sand in an hour-glass. It is significant that when she finally falls asleep at dawn, Storm does not use her name. She is called rather " . . . der schöne Leib" (II, 520).





Wulfhild is the focus of the sensual rather than the spiritual. There is no evidence in Ein Fest auf Haderslevhuus to support the view taken by Lloyd Wedberg that Rolf Lembeck: " . . . is driven by his frigid wife, Frau Wulfhild, into the arms of Dagmar."<sup>53</sup> He is driven rather by her passion, which threatens to suffocate him. There is ample evidence to support the dominance of the physical aspect of their relationship: " . . . er wusste wohl, auf Dörning erwartete ihn auch ein schönes Weib, und sie war sein mit allen ihren Wonnen; aber ihn überfiel es, als fürchte er die starken Weiberarme, und ging in den Weg hinab wie in ein Tal des Todes" (II, 528). The fact that spiritual harmony is lacking between them is evident in the simple statement: " . . . ihre Wege gingen nicht zusammen" (II, 514). And again in the words of Rolf himself: "Die du freitest, ist kein Weib zum Minnen, und wenn nicht dazu, wozu denn anders?" (II, 515). The outcome of the two relationships we have studied, in which physical passion dominates is not a happy one. In Draussen im Heidedorf it leads directly to the suicide of Hinrich Fehse. The object of his love, Margaret Glansky, leaves her village and chooses the life of a big city, where she is never heard of again. In Ein Fest auf Haderslevhuus we are not told about the fate of Wulfhild. The statement at the end of the Novelle, however, implies that she too met an equally unhappy fate: " . . . es gab ja Klöster derzeit, in die hinein sich ein beraubtes, auch ein verpfushtes Leben flüchten konnte!" (II, 556). And the man



she tried to enslave in the web of her strong will and physical passion meets his own death with the frail corpse of the girl he loved in his arms. Although the unattractive, weak-willed farmer in Draussen im Heidedorf cannot be compared with Wulfhild, the zeal with which they try to enslave the object of their love is comparable. Wulfhild hires her servant Gaspard to follow Rolf and discover her rival; Fehse is less calculating in his attempts to win Margaret and abandons everything in a desperate effort to win her love.

#### B. Minne

In general it can be said that Storm's use of Stimmung is an important aspect of his Novellen. His earlier Novellen are reminiscent of Romanticism by their excessive use of Stimmung. On more than one occasion he draws on the mediaeval love-story of Tristan and Isolde for inspiration. For example, in an earlier Novelle, Späte Rosen, a man's love for his wife is re-awakened on his fourtieth birthday after reading the mediaeval story. Tristan and Isolde again plays a vital part in the formation of the relationship between Rolf Lembeck and Dagmar Ravenstrupp in Ein Fest auf Haderslevhuus. In this Novelle, however, the theme of love is given by Storm in highly exaggerated proportions. The setting is romanticized to such an extent that sometimes it becomes ridiculous. One has to admit that the stylized and deliberately archaic dialogue of the lovers borders at times on Kitsch.





The most striking factor in this relationship is the complete harmony of the characters with each other and with the setting. When Rolf Lembeck first sees the young girl leaning out of the castle window he feels compelled to speak the words of Gottfried; Dagmar is able to give the trembling answer: "Dé te benie! Gott segne dich! Et merci, gentil sir!" (II, 517). The harmony of their words is further enhanced by their outward appearance: " . . . und nun hob sich ein Antlitz, schmal und blass, und legte sich auf das gestützte Händchen; das Mondlicht schimmerte auf einem Silberreifen, der das dunkle Haar umfing" (II, 517). It is essentially a romantic picture which is framed in the castle window but the appearance of Rolf adds further to the romantic element: " . . . als sie wieder sich erhob, erblickte sie drunten den schönen Junghern in blitzendem Gewande und sah das Mondlicht auf seinem goldenen Blondhaar spielen . . . " (II, 517).

The qualities apparent in the relationship between Rolf and Dagmar are antithetical to those observed in the relationship between Rolf and Wulfhild. Dagmar awakens in Rolf the spiritual response which was lacking in his relationship with Wulfhild. There is an almost ethereal quality in his words of love: "Seid milde, Fräulein! O, wie hold seid Ihr! Ich sah noch nimmer Euresgleichen!" (II, 525). The innocence and purity of the girl is a significant factor in the relationship. The only world she knows is the castle and its surroundings: "Ihre Welt war die düstere Burg und, wenn



Frühling und Sommer kamen, der Garten, der dahinter lag . . . " (II, 512). Her experience of life has been formed by the horrors of the Black Death. Thus, the first place she shows Rolf is the graveyard in which lie her mother, sisters and brothers. She is aware that she too bears the seed of death: " . . . von all dem Sterben habe auch ich mein Teil behalten!" (II, 526). Rolf's reaction to this delicate girl is gentle. He treats her as if she were a porcelain figure: "Hör mich, du Schöne, Unirdische! Mir ist oft ein Wunder, dass meine Hände dich berühren können . . . " (II, 535).

The most important factor in the relationship between Dagmar and Rolf is their concept of love. For Dagmar love is absolute; her experience of the word Minne was gained from reading Der arme Heinrich and Gottfried's Tristan. For her, love is such a powerful force that she can envisage dying of it. When she realizes that she is going to die, she knows that love is stronger than death. Despite physical weakness she cries triumphantly to her father: " . . . ich weiss es, Vater: die Minne ist stärker als der Tod!" (II, 546). When this guileless child offers herself to Rolf, it is done from the conviction of her absolute love: "'Nimm! So nimm doch, liebster Mann!' hauchte das Kind und bot ihm ihre roten Lippen . . . 'So nimm doch, was dein ist!'" (II, 535).

Rolf Lembeck is equally confident in the absolute quality of their love. At no time does he feel guilty about his infidelity towards his wife. He expresses unhappiness but not guilt to Dagmar: "Ich, süsse Frau, bin ein selig



unseliger mann, seitdem ich Euch gesehen habe!" (II, 525).

To him Wulfhild has become "ein Satansweib" (II, 531).

Dagmar is no mere play-thing for him, as his wife believes. He begins to plan a divorce from his wife, even if it means taking his case to the Pope himself. When he overhears the rumour that Wulfhild killed her first husband his revulsion towards her increases.

There is a very unreal quality in the relationship between Dagmar and Rolf. During their brief nocturnal meetings Dagmar never discovers the identity of her lover; she is so enthralled by her love for him, that it seems irrelevant to probe into his family history. The setting is highly romanticized; the moon shines over the young couple, the nightingale sings " . . . als müsse ihr die Brust zer-springen" (II, 526). The unearthly aspect of their situation takes on macabre proportions when Rolf is invited by Dagmar's father to her wedding feast, fulfilling the last wish of his daughter: "Lad ihn zu meiner Leiche, Vater!" (II, 546) and satisfying his own desire for revenge on Rolf Lembeck. Storm paints a very dramatic picture of the great hall, where the guests await the bride's arrival. Rolf Lembeck immediately identifies himself with the dead girl. He wants, too, to be identified with her in death. Taking her body in his arms he flees to the turret of the castle and plunges to his own death with her: "'O Dagmar!' rief er; 'Süsse, Selige! Breit deine Flügel nun und nimm mich mit dir!'" (II, 555).





The death of Dagmar and Rolf can be seen as the fulfillment of Wulfhild's curse and Rolf's promise: "Das mag ums Leben gehen!" (II, 501).

In the relationship between Dagmar and Rolf, both recognize the presence and power of a Supreme Being. Both pray for the safe-keeping of their love. Before Dagmar is taken from him Rolf prays in the ecstasy of his love: "O heilige Jungfrau, beschütze mir mein ganz unfasslich Glück!" (II, 526). On her death-bed, when Dagmar's father tells her that her love for Rolf Lembeck will die in the grave, she prays: "Hilf du mir, lieber Herrgott! Nimm ihn mir nicht! Ich könnte sonst nicht in deinem Himmel leben!" (II, 546). After Rolf has fallen to his death with the corpse of Dagmar, even her father is moved to fall on his knees and pray: "Herrgott, so nimm sie beide gnädig in dein Reich!" (II, 556).

The relationship between Rolf and Dagmar is one in which love appears as a sacred force, which not even death can destroy. The triangular relationship in Ein Fest auf Haderslevhuus presents two kinds of love in the figures of Wulfhild and Dagmar: "In beiden Frauen, der aufgezwungenen Gemahlin und dem Mädchen, das ihm wie ein Wunder begegnet, stellt sich für ihn der Gegensatz von niederer und höherer Minne dar."<sup>54</sup> Wulfhild is "das dämonische Machtweib,"<sup>55</sup> who is intent on proving her power as a woman. Her husband can only subdue her as a lover: " . . . doch nur in den Stunden der Minne war Frau Wulfhild ihrem Manne untertan" (II, 513). Their compatibility is therefore purely physical and as such, is short-lived.



In the two Novellen, Draussen im Heidedorf and Ein Fest auf Haderslevhuus love, whether it be erotic or knightly, is presented as a blind force. It is blind because the characters involved become victims of their inner impulses and are thus incapable of rational behaviour. Their actions further illustrate a principle that is basic in Storm's conception of love -- extra-marital love can only lead to destruction. The individual, does not have the right to defy the laws of society, even if his personal happiness is at stake. Hildegund Haginger makes the comment: "Auch wenn die Ehe nicht aus Liebe geschlossen worden ist, hat der Mensch nicht das Recht, sie zu zerstören, sondern sich dem bitterem Gesetz zu fügen."<sup>56</sup> In both Novellen the men try to extricate themselves from a loveless marriage. Hinrich Fehse procures money for a fare for two to America, and believes that his wife will then file for a divorce. Rolf Lembeck is prepared to take his case for divorce to the Pope. Neither of these men can envisage life on earth without the women they love. In the case of Hinrich Fehse, he realizes that his love is unrequited and for him, there is nothing left to live for: "Für uns beid zusammen ist kein Platz mehr auf der Welt" (I, 635). His love is essentially earth-bound; he leaves no hope that his love has been worthwhile. His last words to her are a curse of despair: "Du sollst verflucht sein, Margaret" (I, 635). Although the relationship between Rolf Lembeck and Dagmar Ravenstrupp is of short earthly duration, it is strong enough for him to believe that their love was





not confined to earth alone: "Die geistige Liebe besitzt überirdische, schicksalhafte Macht."<sup>57</sup> The unearthly quality inherent in Rolf and Dagmar's relationship is fated to find its culmination in the exultation of the spirit. In the destruction of his body Rolf hopes to find spiritual union with Dagmar. The two Novellen in which the force of blind love plays a major role arouse pathetic rather than tragic emotions. Hinrich Fehse and Rolf Lembeck are not tragic figures. They are conditioned to such an extent by their own subjective motives that they are propelled towards their death, incapable of any self-determination. They are to be pitied, because they are pathologically obsessed.



#### IV

##### THE MOTIF OF DEATH IN THE MAN-WOMAN RELATIONSHIP

Theodor Storm's characters are to a large extent conditioned by factors over which they can exert little control -- heredity, social environment or strong psychological impulses. Consequently, their relationship to their milieu and to life in general is one of disharmony and maladjustment. One could attribute the close relationship between man and death in Storm's Novellen to this helpless attitude towards life. All Storm's characters are obsessed with the transitoriness of life and try to give meaning to the brief span that has been allotted to them. In his earlier Novellen this attempt to perpetuate life is expressed in their turning to memory. Many of his earlier characters spend the greater part of their living indulging in reminiscence of their youth. In general, his later characters try to give meaning to their lives in love. Love becomes absolute, almost a religion. Love is the one saving power and is seen as the antithesis of death. Storm himself had an almost abnormal fear of death. Even as he became older he could never reconcile himself to the idea of dying.

The motif of death is an important factor in the relationship between man and woman. In two Novellen it is



determined right from the beginning by death. In Ein Fest auf Haderslevhuus Dagmar is stamped for a premature death. She tells Rolf: " . . . des Königs Arzt, der spanische Jude, ich hörte ihn einst zur Base sagen, es sei zu gross, ich könnte einmal so hingehen; starkes Leid und Freude könnte ich nicht ertragen" (II, 526). An even greater factor than Dagmar's weak constitution is her concept of love as being so strong that she could die of it. She expresses this to her guardian when she first hears how the virgin in Der arme Heinrich was willing to sacrifice her life for the man she loved. Her guardian realizes that Dagmar identifies herself with the girl and cries: "Kind! Kind! Ich glaub fürwahr, du wärst zu solchem auch imstande!" (II, 513). Dagmar's answer: "Ja, Bas'! -- war das die Minne?" is less a question than an affirmation that she too would be willing to die for the sake of love. The love between Rolf and Dagmar is presented in such a way that it can only lead to death. Not only is their relationship threatened by death from within but, as was seen in Chapter Three of this study, it is under the curse of Frau Wulfhild and the pledge made by Rolf that any relationship he has with another woman will be a matter of life or death. In Auf dem Staatshof the relationship between Anne Lene and Marx is conditioned to a large extent by Anne Lene's delicate state of health. On the night she disobeys doctor's orders and dances with Marx he has to take her outside: "Als aber Anne Lene mit der Hand nach dem Herzen griff und zitternd mit dem Atem rang, da bat ich sie, mit mir





in den Garten hinabzugehen" (I, 187). The relationship between Anne Lene and Marx is also conditioned by the fact that Anne Lene has no will to live. She is the last member of her aristocratic family and feels completely alone in the world. She has no desire to be part of bourgeoisie, the new "aristocracy," represented by Claus Peters and his friends. Unlike Dagmar, she is lethargic towards love. She enters a loveless engagement for purely social reasons and when she loses her family inheritance and her Junker fiancé, there is nothing left to live for. The relationship with Marx offers no hope to her. She has already resigned to her fate as a social outcast and consciously turns her back on life. Her attitude has been termed "ein bewusstes Sich-dem-Tod-ergeben."<sup>58</sup> Marx's efforts to bring her back to life are futile: " . . . Anne Lene beugte den Leib vor und machte mit den Armen eine hastige, abwehrende Bewegung . . . " (I, 190).

Fear of Death plays a significant role in two Novellen. In Ein Bekenntnis, Elsi's admission that she would die of fear, if she ever suffered, predicts the course of the Novelle. Elsi's mind is therefore fixed before she is struck down by a cancer of the stomach. She has no will to live, not even for the sake of her husband. She does not try to disguise her fear from him and continually talks about death. She asks him: " . . . wie ist denn der Tod?" (II, 689). Dr. Jebe's question: "Was soll der Tod zwischen uns?" (II, 689) is futile, because Elsi knows that she has been stamped as its next victim when she cries: "Der will mich!" (II, 689). Of



greater importance, however, than her fatal illness is the problem of euthanasia. Dr. Jebe kills his wife out of compassion and love but he wittingly abuses his professional skill. In Ein Doppelgänger fear of death is expressed from the very outset of the relationship between John and Hanne. The presence of the well strikes terror to John. He says to Hanne: "Ich wollt, er wäre aus der Welt! . . . Du könntst mir einmal da hineinfallen, du bist so wild Hanne -- er darf nicht offen bleiben" (II, 627). It is ironic that John's fear of losing Hanne in the well turns on himself and it is there that he meets his own death. Neither Hanne nor John seek death as a solution to their problems. When John fatally strikes Hanne, fear of death makes her cry: "Küss mich, John!" (II, 640). Hanne's will to preserve life is best illustrated when she dissuades John from calling a doctor, knowing that he will be accused of murder: "Nein, John -- kein Doktor -- du bist nicht schuld -- aber -- sie setzen dich ins Gefängnis!" (II, 640). Fear of death is a factor in the man-woman relationship in Ein Doppelgänger, but it is not strong enough to hold John back from striking his wife. His own death can be seen as the retribution for his crime. The cry he utters as he falls to his death is one of terror and fear: " . . . sein Fuss fand keinen Boden -- ein gellender Schrei fuhr durch die Finsternis; dann war's als ob die Erde ihn verschluckt habe" (II, 657).

Death frequently appears in Storm's later Novellen as a release from a relationship. It is not an inevitable





force but one which is consciously sought after, not necessarily with the conviction that life beyond earth offers hope or solace. In Draussen auf dem Heidedorf death is the only solution to Hinrich Fehse's tortured relationship with Margaret Glansky. He predicts his own death in the warning to her: "Für uns beid zusammen ist kein Platz mehr auf der Welt . . . " (II, 635). His suicide is committed in despair. It is the despair of a man who has allowed his life to depend on one person, on the fickle favours of a woman. He dies without even the memory of a love that has been worthwhile. In the final analysis, there is no trace left of the love between Fehse and Margaret. She disappeared in a big city " . . . und soll dort in der Menschenflut verschollen sein" (I, 641). Frau Wulfhild releases herself from her first marriage by poisoning her husband. The murder is deliberate and premeditated. Looking down with satisfaction on the corpse, she says: "Leb wohl, Hans Pogwisch! . . . der Kampf ist aus, auch zwischen uns!" (II, 499). For her, his death is an escape from a relationship in which she had been scorned by her husband. The narrator says of him: " . . . er hatte in Trunk und Spiel und wüstem Lärm sein Leben hingebracht; um grobhaariger Dirnen willen hatte er offen sein schönes Weib verachtet" (II, 498). The suicide of Rolf Lembeck in Ein Fest auf Haderslevhuus is not only committed in the belief that he will be reunited with Dagmar, but as a release from his relationship with Frau Wulfhild. His love for Dagmar has closed the way forever to reconciliation with Wulfhild and even when he is warned by Gaspard that death might well await him in the



castle of Haderslevhuus, he resolutely pursues his way, saying: "Und wenn auch in den Tod, ich muss!" (II, 551). Anne Lene's death in Auf dem Staatshof can be seen as a release, not from a relationship with Marx, but from a world to which she cannot become reconciled. It is the world of the bourgeoisie, whose sturdy, progressive attitude means death to the young aristocrat, who cannot free herself from the traditions of the aristocracy. In all these cases we have cited, death has been either induced or consciously sought after.

In Storm's Novellen death is the omnipresent companion of man both in his sorrow and in his joy. Death often appears in the fullness of life and on more than one occasion the relationship between man and woman suffers. In Aquis Submersus Johannes comes back from Holland full of joy and optimism to find his benefactor in his coffin. The reunion he had been longing for with Katharian takes place over the corpse: "Und über dem Sarge hatten unsere Hände sich zum Gruss gefasst" (I, 927). Their greeting in the presence of death is also a farewell; the death of Herr Gerhardus marks the end of Johannes' welcome in their castle and ushers in the cruel régime of the Junker Wulf, who ultimately separates Johannes from Katharina. The whole ethos of the relationship between Katharina and Johannes is one of death and points to the final tragedy of the death of their child. His death resolves the mystery of the inscription "Aquis Submersus Culpa Patris" and marks the climax of their relationship. It had begun in the presence





of death and is finally and irrevocably resolved by it. In the joy of their reunion they forget the presence of their child and his death brings to both the anguish of their guilt. Claus Lembeck has to watch his children, then his wife being distorted to corpses. His last words to his wife: "Du nicht, Benedikte! . . . Herr Gott, wo bist du? Herr, schütze deine Menschen!" (II, 508) are left unanswered. In both of these Novellen death bears directly on the man-woman relationship; Katharina becomes the hapless victim of her brother's tyranny, Dagmar is left with a weak heart and the constant threat of death. In Der Schimmelreiter the relationship between Hauke Haien and Elke is culminated in death. Both are motivated by their desire to share a similar fate. Their death is therefore a union rather than a separation.

In Storm's Novellen there is a death, which is purely spiritual and often is generated by the tragic outcome of a relationship. The painter Johannes, whose ambition was to become a master in his profession, leaves no trace of genius behind him: "Sein Name gehört nicht zu denen, die genannt werden . . . " (I, 979). Johannes passively resigns to his fate. He makes no effort to take Katharina away with him after the death of their child. He is well aware she is married when he embraces her; it is therefore hard to reconcile his passionate reunion with the resigned attitude in his departure. Katharina is thus doomed to spend the rest of her life with a man, who despises her and for him she, too,





has no love. The fate of Wulfhild in Ein Fest auf Haderslevhuus is not made clear but her retreat from life is suggested in the words: " . . . es gab ja Klöster derzeit, in die hinein sich ein beraubtes, auch ein verpfushtes Leben flüchten konnte!" (II, 556). In the letter Dr. Jebe writes to his friend in Ein Bekenntnis he speaks of the loneliness of his voluntary exile and of his approaching death: "Jetzt endlich geht die Zeit der furchtbaren Einsamkeit, in der ich hier die zweite Hälfte meines Lebens hingebracht habe, ihrem Ende zu" (II, 710). Both Wulfhild and Dr. Jebe violated the sanctity of life. The motives behind their act condone neither and both do penance in their spiritual death and in their estrangement from society.

Thus, the man-woman relationship is affected both internally and externally by death. It ultimately destroys weak and strong alike, those who valiantly fight it as well as those who succumb voluntarily to it. Man's efforts to transcend life by love are rendered futile before omnipotent death.



## CONCLUSION

From this study it is possible to come to a general conclusion about the man-woman relationships in the nine Novellen we have examined. Viewed in its larger perspective, Storm's man-woman relationships present a decidedly pessimistic picture. The first two chapters of this study revealed that men and women rarely come to terms with their milieu or with themselves. Because of their lack of understanding of their social and natural milieu and the absence of self-knowledge, they rarely attain harmony with each other. Their attempts to transcend life by Love are futile because of the social, environmental and psychological factors working against them.

In the final analysis why do Storm's men and women rarely achieve happiness and harmony with their milieu and with each other? The answer lies in the fact that they are part of a universe, which has been robbed of free will by their creator. They are the puppets of Storm's deterministic philosophy: " . . . wir büssten im Leben viel öfter für die Schuld des Allgemeinen, wovon wir ein Teil sind, für die der Menschheit, des Zeitalters, worin wir leben, des Standes, in dem oder mit dem wir leben, für die Schuld der Vererbung, des Angeborenen und für die entsetzlichen Dinge, die daraus hervorgehen, gegen die wir nichts vermögen."<sup>59</sup>





The two characters who come closest to self-realization are Hauke Haien and Elke Volkerts and they are consequently capable of a mature, controlled relationship. Like all his characters, they are buffeted by adversity and the hostile forces of Nature but they are able to give meaning to their lives by being true to themselves and to each other. Whereas Storm's man-woman relationships in general result in pathos, their's alone, because it is based on self-determination, is truly tragic.

The overall impression, however, of Storm's man-woman relationships is one of pessimism and gloom. He has transposed on them much of his own sense of sorrow and distress, which he never was able to overcome. One can only conclude that it was Storm's conviction that man and woman can rarely achieve happiness together, because they are already pre-conditioned by forces over which they have little control. Storm's characters experience the impersonal and at times hostile forces of Nature, but they are not sustained by a belief in an after-life. His men and women are made to suffer but their suffering does not lead to catharsis. Suffering leads them to retreat from life into obscurity. Many of his characters are never heard of again. Others take their own lives. Thus, they are more bound to Death than they are to Life and to each other.



# FOOTNOTES

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3. Johannes Klein, Geschichte der deutschen Novelle (Wiesbaden, 1954), p. 223.
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5. Franz Stuckert, Theodor Storm, Sein Leben und seine Welt (Bremen, 1955), p. 129 (Stuckert I).
6. Frank X. Braun, "Theodor Storm's Doppelgänger, Germanic Review, XXXII (1957), 268.
7. Ibid.
8. Theodor Storm, Sämtliche Werke. (Berlin, 1956), Vol. II, p. 626. All subsequent quotations will be taken from these two volumes and referred to as I or II.
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12. Ibid.
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21. Wolfgang Kayser, Bürgerlichkeit und Stammestum in Theodor Storm's Novellendichtung (Berlin, 1938), p. 46.
22. Klein, p. 259.
23. Stuckert I, p. 260.
24. Cited by Kayser, p. 39.
25. Franz Stuckert, "Storms: Menschendarstellung", Euphorion XXXVIII (1937), 449. (Stuckert II)
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28. Cited from Mainland, p. 154.
29. F. E. Coenen, "Death in Theodor Storm's Novellen", PMLA LXIV (1949), 344.
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31. Stuckert I, p. 397.
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36. Stuckert II, p. 455.
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40. Ibid.
41. Kayser, p. 32.
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43. Ibid., p. 21
44. Ibid.
45. Cited from Mainland, p. 154.
46. Stuckert I, p. 127.
47. Kayser, p. 27.
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49. Cited from Aczel, p. 21.
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52. Willy Schumann, "The Technique of Characterization in the  
later Novellas of Theodor Storm" (diss. Michigan, 1959),  
p. 22.
53. Wedberg, p. 132.
54. Stuckert I, p. 384.
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